THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Wallack Testimonial and the Greatest Possible Hamlet Cast—A Handsome and Gracious Affair—One Important Development in Theatricals During the Past Ten Years—An Organized Guild with Definite Purposes—The Erotic Letter-Writing Scoundrel and his Latest Victim—A Well Defined Mania which has Disgusted Many Actresses—A New Yorker's First Night in Brooklyn—Something About His Lordship.

There is very little to be said of the Wallack testimonial that THE MIRROR cannot and will not say better than I can say it. Mainly it is a matter of respect and of record. The bill of the play was at a premium early in the evening, showing that everybody wanted the record; wanted to say at some time that he saw the greatest possible cast of Hamlet and had the certificate.

I think critical estimate of the performance will centre in Edwin Booth and Modjeska, just as memorial interest will centre in Lester Wallack. Take it for all in all it was a very handsome and gracious affair, and certainly reflects a great deal of credit on Mr. A. M. Palmer's cool, organizing methods.

All these extemporized performances of combined talent are more or less like dress parades, and must be, in the present condition of the drama. Great casts can only be got together on great occasions, and then only for one performance.

Theatrical perfection does not run that way. It aims at the perfection of detail and smoothness of combined execution, which are the result of long working in the same group and under the same harness.

I therefore leave the Wallack testimonial in other hands, only remarking here, in passing, that I wondered while looking at the performance if it would not be a good idea for the profession itself to give every year a combined dramatic review of this kind, in which the company drill could be massed in a corps review.

Esprit de corps has been gained for the players within ten years. There is something like an organized guild now, with definite charitable and artistic purposes, invested funds, a central bureau, and a final resting place, already beautified. All this looks like a better solidarity and a common interest. The barriers have been broken down, citizenship and social distinction have been widely won by the vagabonds, and society has got its hat in its hand. Such an event as the Wallack testimonial is a contribution to the general cause of the actor.

There let it rest.

Last week a paragraph crept into one of the papers about Jennie Yeamans, who was made the victim of an erotic letter-writing scoundrel. She brought the letter to me, because the fellow had put my name to it.

I took the letter and put it in a collection of similar morbid specimens. But the notice in one of the papers brought to light a number of other and similar epistles with other names signed that had been sent to other actresses.

In one or two cases they caused an entirely unwarranted annoyance, which was probably just what the sickly miscreant wanted.

This circumstance gives me the opportunity to say something about the form of mania in a low order of mind which exhibits itself in writing obscene letters to actresses.

It is a well defined and well known form of eroticism, and if the recipients of such letters clearly understood it the missives would be instantly flung into the grate and the matter forgotten.

In nearly every case where these fellows have been detected (and there are a number of instances on the record) they have been found to be of an order of humanity that can elicit very little else than pity and disgust, and very seldom arouses enough indignation to insure punishment. During Mary Gannon's career at Wallack's Theatre she was made such a victim. Mrs. Oates, at another time, was persecuted in an abominable manner by a series of insanely filthy letters. Even Charlotte Cushman did not escape. In fact, there is scarcely a conspicuous actress on the boards who has not been made to blush with anger at some time by the perfectly innocent post-office.

I saw once in the insane asylum on Blackwell's Island two lunatics whose predominant mania was to write obscene letters to actresses. They begged for pen and paper as a wretch will beg for morphine or whisky. They actually pined when they could not give this perverted faculty exercise. And the moment they were provided with material their eyes brightened and their condition improved.

I knew a young lady in very good society about ten years ago who gave the greater part of her time to writing letters to Edwin Booth, which, however, she did not send. She was attacked with brain-fever the year that the Beecher trial was on, and died After her death her trunks, wardrobe, dressing-case and satchel were found stuffed with letters addressed to that actor. She was an educated and refined girl. She had gone to see Mr. Booth act several times and had begun that process of idealization that resulted in idolization. She placed him so far up in the clouds and filled her imagination so full of his splendors, poor thing, that it became a relief to write letters to him

LESTER WALLACK.

Charles Fechter told me that he had had a similar experience in this country. So had Salvini, and so had Montague.

I was talking once with a charming girl, full of romance and sensibility, and with a powerful imagination, and I found that she had conceived a most inordinate and sentimental admiration for an actor who was then playing in Mr. Daly's company. She had seen him only as the hero of her young dreams. She knew nothing about him as a man. To her he was Prince Charming, and belonged to the starry realm of poetry, far, far removed from all the vulgar realities of prosaic life.

Now, I knew the Prince Charming as a fairly good fellow, of average ability, who ate mutton chops and drank Bass' ale with large appetites, who gambled a little and had left his wife. The girl's father was a sensible man. I suggested that the direct and practical way to dispel the illusion was to let her see the man at short range. He thought it was risky. He didn't know his daughter's temperament as well as I did. But he finally consented. So I said to her one day, "I'm going to invite ——— to come with me and pay you a visit."

"Are you?" she said. "Can you?" she asked, with incredulity in her big eyes, as if I were a favored mortal to even know him.

"Yes," I said; "I'll write the invitation now." She looked at the letter as a peasant girl would look at a saltambancy who had converse with the other world. She took it up in her hands and read it. "My Dear ——," and I could see what was passing in her mind. "Yes, he must be real. He will come here—into this very room; breath this very same air that I breath. Oh, dear! let me go away and get it all straight in my head."

It turned out just as I expected. When she saw the man it began to dawn on her reason that he wasn't the same fellow she had in her mind, and so she got over it.

I don't say this would be a safe experiment for all fathers to try. But I do say that in nine cases out of ten it's merely a matter of imagination.

Now, if you want to know what makes another order of personage, like the imbecile who wrote to Jennie Yeamans, drop into the epistolary business, let me remind you that some of the most depraved people have the most powerful and, of course, the most undisciplined imaginations. Unfortunately, the imagination is not confined to people who can control it.

Such a creature having been affected by an actress is impelled by an irresistible impulse to attract her attention. He cannot do it by any regular or proper methods. She will treat him with disdain if he is proper, and with burning contempt if he is importunate. He cannot get an introduction. If he wrote to her in the ordinary way she would not give it a moment's thought. This is the maddening thought—he cannot attract her attention. Then he resorts to obscenity. It is a positive delight to such a wretch to think that he has succeeded in making her consider him at all. He chuckles to himself and says: "So you wouldn't notice me, wouldn't you? You didn't think it worth your while to bother with me. All right. Now you are wondering and worrying about me. Ah, ha!"

That's all there is to it. If you caught him you'd have a diseased scamp that you couldn't throttle without pity, nor touch without contagion.

If an actress would treat these things without a moment's consideration—the object of them utterly fails.

On Tuesday night an enormous delegation went from New York to the Amphion, Brooklyn, to see Mr. Edwin Atwell's His Lordship.

The entire first-night contingent was on the ferryboat. The Amphion was packed with familiar faces. I could not quite understand it. Who was Mr. Atwell? Why this interest in his play? What had he done? I asked these questions not only of myself, but of my friends. But I did not get any satisfactory answers.

The Amphion never saw such a first night, and then I looked at the cast: Harry Pitt, Mr. Kent, Charley Bowser, Charles Welles, Lysander Thompson, Virginia Buchanan, Miss Grace Thorne, and Miss Lilian Chantore—perhaps this did it, I remarked to myself.

Well, His Lordship proved to be one of those plays that fall perplexingly between the extremes of bad and good. It is a comedy dealing with an overworn element—that is the element of a quiet, effeminate Englishman of considerable moral courage, who passes for a milk-sop, but is at bottom a brave man. It is in fact the type that appears in John Mildmay, smoulders in Sir Harcourt Courtley, and was made the basis of a drama in False Shame.

In surrounding His Lordship with what the playwrights suppose are typical Americans, he promptly drops to the English view of things here, and vulgarizes the whole ensemble. The American ladies and gentlemen of this comedy are offensive types. The men are loud and coarse lobbyists, blackmailers and politicians of the ward primary type, and to judge by their speech and their prominence one would think these people run the social and political destinies of the nation. The heroine is a girl whom His Lordship loves and esteems, but she prefers to love and marry his lordship's groom, a vulgar, unscrupulous and offensive cad, because he stopped her horse when it was running away.

The female sense of obligation to a preserver is here carried to a ridiculous length. The girl actually believes that it is her duty to marry this groom whether she loves him or not. And, whenever she wavers in her attachment, he reminds her of the runaway horse and she falls into his arms helpless. At one crisis in the play, when her better sense is uppermost and she doesn't for the moment see her duty to the groom quite clearly, an effect is introduced of clattering hoofs. They both listen. She strikes an attitude of horror and exclaims, "Ah, those dreadful hoofs. Save me! Save me!" and begins to cling round the groom's neck. But such is the effect of realism on an audience that the imitation clatter of the hoofs woke a round of applause, and I shouldn't wonder if it saved the play.

Of course, His Lordship wins her in the end. How do you suppose he does it? The girl has arranged to meet her lover in a village church at dusk and marry him. His lordship sends the lover in another direction and takes his place at the altar. The girl marries the wrong man without looking up or asking a question.

This isn't even a probable case.

Miss Lillian Chantore, who played the part of the heroine, is an emotional woman of great possibilities. She is comely, graceful, overnervous, and packed full of feeling. She was so nervous, in fact, that she could not stand still a second. But, in spite of it all, she impressed everybody with a sense of her innate dramatic cleverness. I think, if she gets a worthy role, she will prove what her managers call a "find."

Certainly this play is not worthy of her capacities, and no play can be which makes a woman of sensibility play the idiot.

Mr. Pitt made His Lordship as quietly good as was possible. But it would have been a great deal better had the role reached anything like a dramatic crisis, or had his lordship been given anything to do which would have shown a masculine energy as well as a moral equanimity.

If you want to see exemplified all that I have said about the actress who receives offensive letters and lets them annoy her, go and see Kitty Saganaw allow a cad to bulldoze her under the mistaken idea that it is her duty to be a consummate fool.

NYM CRINKLE.

The Fund's Annual Meeting.

The seventh annual meeting of the Actors' Fund Association will be held at the rooms, 145 Fifth avenue, corner of Twenty-first street, on Tuesday afternoon, June 5, at half-past two. The election of a new board of officers for the ensuing year will then take place and the reports of the retiring officers submitted. We are requested to state that members in order to vote should see that their dues are not in arrears.

An interesting innovation is the decision of the Board of Trustees to hold a public meeting of the Association at four o'clock on the same day at the Madison Square Theatre, to which all professionals, whether members of the Fund or not, are cordially invited. At this gathering President Palmer will deliver his annual address, while Colonel Robert G. Ingersoll, the most gifted eloquent orator of the day, has kindly consented to speak on a subject of concern to all who are interested in the stage. The orchestra of the Madison Square will furnish musical selections. This plan is a capital one, adding greatly to the attractiveness of the Fund's June assemblage, and it is the intention of the present Board of Trustees to meet one another at an informal dinner, to take place sometime next month at Delmonico's.

At the Theatres.

METROPOLITAN OPERA HOUSE—HAMLET.

Hamlet	Edwin Booth
Ghost of Hamlet's Father	Lawrence Barrett
King Claudius	Frank Mayo
Polonius	John Gilbert
Laertes	Eben Plympton
Horatio	John A. Lane
Rosencrans	Charles Hanford
Guilderstern	awrence Hanley
Osric	Charles Koehler
Marcellus	Edwin H Vanderfelt
Bernardo	Herbert Kelcey
Francisco	Frank Mordaunt
First Actor	Joseph Wheelock
Second Actor	Milnes Levick
First Gravedigger	Joseph Jefferson
Second Gravedigger	W. J. Florence
Priest	Harry Edwards
Ophelia	Helena Modjeska
The Queen	Gertrude Kellogg
The Player Queen	Rose Coghlan

It is pleasant to be able to chronicle the artistic as well as the financial success of the great Wallack testimonial, for it was scarcely to be expected that the performance, critically considered, would accord with the extraordinary distinction of the cast and the enormous public interest excited by the event. The daily press has set forth with great attention to detail the social importance of the affair and has gathered and presented with characteristic enterprise the wealth of incident before and behind the curtain which the night afforded. We need only say that the assemblage was the most notable, considered from any point of view, in American dramatic history.

It is not customary to critically examine the efforts of actors who give their services in a spirit of compliment or for the cause of sweet charity. But the phenomenal character of this representation in respect to the distribution of parts, together with the excellence of the results achieved, permits an exception to be fairly made to the general rule.

"Star casts," as they are called, have usually brought disappointment. It does not follow that a great actor can give a great performance in a small part. Raphael could not have painted the Ascension on a plaque; a cannoneer would do small execution with a pop-gun. And so the phenomenal cast results in most cases in a patchwork effect. But on Monday there was noticeable a remarkable smoothness, evenness of plan and unity of purpose. The values were considered to a nicety, and the spectators were treated to such an interpretation of the tragedy as will live long in their memory.

Mr. Booth was at his best. With passing years his Hamlet has mellowed until it is now well-nigh perfect in tone. We miss the fiery outbreaks wherewith he was wont to electrify the house at several points in the impersonation. But what it has lost in energy it has gained in feeling. We have now a completely consistent, classically moulded presentation, rich in sensibility, subtle and elegant in elocution. Especially has the effort gained of late in the scene with Ophelia, the closet scene and the soliloquies. Mr. Booth's Hamlet more and more justifies its title to be ranked intellectually and physically as the ideal Hamlet, not only of this, but of all generations since the tragedy was written. The actor was called enthusiastically many times before the curtain during the evening.

Mr. Barrett declaimed the lines of the Ghost intelligently, and was most spectre-like in appearance. Mr. Mayo's Claudius was impetuous and noisy. His voice was in bad condition for so large and difficult an auditorium. Mr. Gilbert's Polonius was admirable in the scene of farewell to Laertes; but otherwise it was stiff, formal and out of tune. Mr. Plympton acted Laertes with an emotional exaggeration that ill-suited the character. Mr. Lane's Horatio was excellent. Joseph Wheelock played the First Actor as we have never seen it played before, and awakened hearty applause. The Grave-Digger of Mr. Jefferson was deliciously humorous—a gem of artistic low comedy. He was ably seconded by Mr. Florence, as the louthish Second Grave-Digger. Messrs. Edwards, Hanford, Hanley, Koehler, Vanderfelt, Kelcey, Mordaunt and Levick all gave to their roles whatever weight was due them.

Miss Kellogg played the Queen admirably. It is an ungrateful part, but the actress rendered the lines with an intelligence of expression that commanded approbation. Mme. Modjeska's Ophelia was, as might have been anticipated, a realistic-emotional endeavor. In its way it was capitally done, but her ideas and treatment of the role were entirely wrong, and effective as was her acting by itself considered, as part and parcel of the tragedy it was decidedly un-Shakespearean. Miss Coghlan made a handsome Player Queen.

Every member of the cast was heartily welcomed on entering, and the distinguished body of auxiliaries were naturally the object of close inspection. They showed by their intelligence and good discipline the value of brains anywhere, and their fine and spirited exit after the play-scene evoked so much applause that several of Mr. Booth's lines were lost in the uproar.

Altogether the Wallack testimonial was a memorable affair.

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Leonard Grover's melodramatic comedy Lost in New York was produced at the People's Theatre on Monday night, with the acquisition of a "tank" effect. The role of Arthur Wilson, the comic villain, was solidly filled by Thomas Wise, although somewhat disfigured by a tendency to exaggerated action. George Wright's impersonation of the lawyer Chester was a fair piece of work. Walter Fessler's confidence man Hackensack George was doubtless a satisfactory performance as the gallery called him before the curtain and then hissed him. As a Bowery gallery probably contains much keener judges of mimic bunco men than the parquet their verdict of his acting may be accepted. Frank Dayton played the dual roles of Martin Purcell and the tramp with strongly defined color and individuality. William Ryno treated the part of the police man with more ability than usually falls to such small parts. The lively and elastic role of Jennie Wilson was played by Patrice in a lively and elastic manner, in a way, indeed, which would have passed for clever and forcible but for the vulgar gags and still more vulgar action with which she continuously and manifestly bid for the favors of the back benches and the upper gallery. She received several calls before the curtain. Marie Atchison acted the role of Mrs. Wilson, the blind widow admirably. Eugenie Lindemann as Caroline Peabody, the blackmailing adventuress, skilfully depicted the character in its physical attractiveness and moral repulsiveness. A sweet little toddler of about three called Baby Stover quite won the favor of the audience by her clever acting as Little Susie. The other small parts were commendably filled by Mary Sutton and Mollie Lawman. The feature of the play was the third act with its realistic tank, steam launch and rowboats representing the East River and New York as seen from Ward's Island. Next week, Dolores.

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STANDARD THEATRE—LIGHTS AND SHADOWS.

Mary Bland, Mabel Milburn, Edith Broughton	May Newman
Kate Stanhope	Marjorie Bonner
Mrs. Bleeker	Jennie Williams
Madam Gerard, Mother Meg, Jeanette	Emelie Rickaby
Mark Milburn	Ida Jeffreys
Rufus Milburn	J. H. Gilmour
Judge Broughton	J. Hannon
Archy Bleeker	James Dunn
Max Wilton	Augustus Cooke
Claude Maul	James Wilson
	M. H. Rawley

Once on a time—in fairy-tale phrase—a wealthy New Yorker, living somewhere just above Fort Washington, loved and betrayed a young girl, who straightway addressed herself to dire revenge. To this end she in some inscrutable way mingles in his family affairs, steals his niece, and drives him to ruin and suicide. In this she is aided by her position as a prominent agent in a sort of *mafia* or grand organization of thieves and villains, extending from Maine to California, and embracing numerous men of influence and ostensible position. The girl having serenely wandered back to the care of her brother, he is entrapped into a thieves' den somewhere on the New York water-front and, by the threat of his sister's dishonor, besides being chained and garroted while the Hudson is turned in on him, *a discretion*, is forced to aid in the villains' plots against the strong-room of a wealthy judge, with whose daughter he chances to be in love. After fulfilling his promise to the letter, he succeeds in getting off with the valuables and certain important documents, much yearned after by the rascals aforesaid. When again apparently caught in the same toils, at the rooms of a confederate of the gang, he turns the tables by setting the police on them, clearing himself in the eyes of his sweetheart, and bringing down the curtain on general happiness of the good and discomfiture of the evil doers.

This strange, eventful tale, as told in Charles S. Gayler's Lights and Shadows, produced on Monday at the Standard, makes up a congeries of fustian and absurdity of the ripest Old Bowery type. A scientific skeptic once maintained that Newton's theory of gravitation between the earth and the apple was all rubbish; "it was merely a way they have." In like manner Mr. Gayler's personages come and go by some hidden law of their own, unevident to the vulgar ken. Like Topsy, "they just growed." Who anybody is, why he should be just where he is at any given time, or what he has been doing, wishes to do, or is likely to do, would take volumes of exegesis to explain. That dialogue and action are turnid and unreal to the point of the ridiculous, follows almost of course. It is difficult to remember when gypsy maidens wandered about, in the environs of Tarrytown, in the costume of Balfe's Bohemian Girl, gold chains, bangles and all; and the neat mechanical device by which the river is let into a South street dive just when it is wanted, should furnish Engineer Church food for thoughtful reflection. The incident is taking as a bit of stage machinery, but we dimly remember something like it in a well-known work by M. Eugene Sue somewhere "way back" in our ingenuous period of short skirts and "bolivars."

The acting made no unkindly contrast with the piece. May Newman was pleasing but conventional as the suffering and much-stolen maiden, and Ida Jeffries, as the vengeful hag, Mother Meg, gave a curious picture of feminine villainy, something between Mere, Frochard and Meg Merrilies; J. H. Gilmour as the lover, Mark Milbourn, was entirely spasmodic and lurid, and James E. Wilson played the arch villain Maxwell with a philosophic and gentlemanly calm which suggests the late lamented Mr. Oakley of Sacramento. Nobody else did anything in particular, if we except the ruffianly Tom of Fred. Warren, which would have been better if it had not savored rather of St. Giles than of the Five Points.

But from all this disparagement we return with pleasure to the Hudson, which came into the cellar, just when it was wanted, and flowed—the only thing in the piece which did flow—in obedience to that wholesome law of gravitation which dramatists are so prone to overlook.

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Edwin Atwell's new comedy-drama, His Lordship, was produced for the first time at the Amphion Academy, Brooklyn, on Monday night, before a large and very friendly audience, mainly New York first-nighters and journalists. The play went smoothly, and had an enthusiastic reception, and the author was called before the curtain. The piece possesses "possibilities," but, in its present shape, cannot be pronounced, by any means, a satisfactory play. It is in many respects witty, and shoots at social follies as they fly. Its demerits can easily be remedied. The principal faults are incongruity of plot and an unnatural event for its main crisis, in the impossible business of a girl marrying a man in an ill-lighted vestry, imagining she has married another person, and not finding it out for a fortnight. The *motif* of His Lordship strikes one at once as unlikely.

The story is of an English nobleman, honorable, generous, but full of British *sang froid*, in love with an impulsive American girl, Kitty Saginaw. His lordship's valet, a specimen of the raw material out of which billiard sharpers and turf book-makers are made, is supposed to have saved her life. He and a rascally Wall street broker, for base purposes, play upon her generosity to bring about a marriage, which is opposed by her family. To save her from herself a trick is resorted to by which, while she imagines she is marrying the valet she is really wedded to the nobleman, a fact which is kept secret long enough to defeat the machinations of the wicked broker in a blackmailing underplot. A lobbyist of the Colonel Sellers type, a scheming Congressman, a cornering speculator, a facile parson, a title-hunting mother, and another loving couple, are all mixed up in the business—evidently for "laughing purposes only."

The impersonation of Lord Blushington by Harry Pitt was excellent. Russell Bassett was very amusing as General Corker, M. C., and so was Harry Hawk as the lobbyist, Judge Cramp. S. Miller Kent acted well as Arthur Beauchant. J. B Hollis as Red Morley, Charles Welles as Bailey Savage and Charles Bowser as Major Portlock were also excellent. Four other parts require some special notice—the three ladies and the valet. Their importance in the play might be developed to any extent. Although very well performed, respectively, by Mark Price, Grace Thorne Coulter, Virginia Buchanan and Lillian Chantore opportunities were missed in each case. The scenery was by Philip Goatcher. Next week, The Royal Guard.

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A play which has been upon the road, entitled Inez; or, A Wife's Secret, was played last week at the Theatre Comique by Julia Anderson. The piece is one which, divested of its melodramatic tone, presents much scope for good acting and effective situation. It would have been better if the adapter had made it a society drama in which all the characters could be well sustained, instead of sensational zing one or two roles to the detriment of the rest.

The title-role of Inez, a part affording a wide range for emotional acting, was played by Julia Anderson, a young Danish woman, whose face, figure and intelligence give her great natural advantages in the outset of a histrionic career. Her dresses were in singularly good taste. Although lacking in stage experience, especially in the directions of reposeful attitude and accurate pronunciation, she made several good points, notably in the courageous defiance of the adventurer's threats. She was well received on the opening night, and had several calls before the curtain. Miss Anderson appears to have considerable ability as a stage director, and her courage in undertaking the management of a company is deserving of success. The comedy parts of the play were amusing and well played. Nina, the waiting maid, was neatly acted by Lola Bartelle, who undertook the part at short notice in the absence of Hattie G. Hawley who left the company without warning. Charles Herbert created much amusement as Jeremiah Butterman, the English butler, in love with Nina, although some exaggerations of style were observable. Harcourt Verne played Bertie Leigh, a dude, cleverly. Rose Stahl acted the part of Florence Linton admirably. The rest of the cast played with commendable energy.

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Rookwood; or, Dick Turpin's Ride to York, with O. B. Collins as Dick Turpin, was revived at the Windsor Theatre on Monday night before a large house. The cast included T. J. Herndon, A. Hastings, Louis Glover, Edna Courtney, Emma Henry and a number of others, all of whom acquitted themselves creditably. The thoroughbred mare, Black Bess, was warmly applauded for the intelligence displayed in her portion of the performance. The piece was well put on, and everything went smoothly and to the delight of the gods.

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Owing to necessary alterations the Third Avenue Theatre was closed unexpectedly last week. In order to fulfill his contracts Manager Jacobs leased the Thalia Theatre for an indefinite season. On Monday night John A. Stevens' sensational drama, Unknown was presented there to a top-heavy house. A few seasons ago Unknown was a popular melodrama. It has many startling situations, strong climaxes, and opportunities for realistic effects. As now presented all of these have degenerated by the interpretation of an inferior cast and inadequate staging. Lottie Church appeared in her familiar role, Bessie Merribright, and showed capability for strong emotional work. Charles Barringer was effective as Harold Merribright. Charles Drake, as Jack Salt, the old-tar, was excellent. The rest of the cast fell behind the requirements. As a word of advice, it might be suggested to the company that in 1874, the time of the action of the play, it was not good form to wear evening-dress at an afternoon party—nor is it yet permissible. Next week, Dan McCarthy in True Irish Hearts.

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On Tuesday night Miss Vokes appeared as Margery in The Rough Diamond, and by her clever acting gave a fresh interest to that time-worn piece. Mr. Morris supported her most adequately as Cousin Joe. The rest of the bill consisted of those old favorites A Game of Cards and My Milliner's Bill.

* * *

Dolores attracted a large audience to the Grand Opera House on Monday night. Several changes have been made in the cast since the production at Niblo's, and the piece has been improved. The ballets, which have so much to do with the success of the production, are brilliant in color and action, and serve as a foil to the suggestive and unpleasant features of the play. J. Colville was earnest as the Count de Rysoor; Mr Dillon made an effective Karloo, while the faithless heroine was portrayed by Eleanor Carey with intelligence. The premiere, Mlle. Franciscina Paris, danced herself into the spectators' favor and received several calls. Next week, Robert Mantell in Monbars.

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At Tony Pastor's the San Francisco Minstrels began another week of their season on Monday night. Billy Birch's whimsicalities were among the leading features of the entertainment.—The Casino roof-garden concerts, which were to have commenced on Monday, were postponed in consequence of the unfavorable weather.—Nadjy is an enormous draw. Crowds have been turned away at nearly every performance.—Natural Gas still makes the town cachinnate. It is an enjoyable farago of nonsense.—The Queen's Mate is doing an excellent business at the Broadway. The splendor of the production commands general approbation.—The Wife runs prosperously along at the Lyceum.—The grip The Lady or the Tiger? has taken on New York is astonishing. Its popular success upsets the critical prognosis.—This is the last week of A Possible Case at the Madison Square where its receipts have been satisfactory to Manager Hill.—The Still Alarm is having an astonishingly long run at the Fourteenth Street. The piece maintains its popularity—chiefly by reason of the novelty and excellence of its sensational effects.

The Musical Mirror.

The Campanini Operatic concert at the Academy on Sunday night was exceptionally good. Several features had the charm of at least comparative novelty. Signora Tetrazzini sang the beautiful "Ave Maria" from Otello, with an almost weird pathos and expression. She has the peculiarity of warming to her work as she goes on during the evening; her voice, instead of getting tired, grows continually clearer, fuller, and more vibrant, and her method more true and sympathetic.

Miss Groebel proves herself a charming singer, with a full, warm, mezzo-soprano voice, a trifle veiled at times, and a good method. Her air from Halevy's Regina di Cipro was excellently rendered.

Campanini was in notably good voice, and sang with much of his old fire, though, alas, with the evident drawback of an organ hopelessly past its prime, with the inevitable resultant raggedness of style and forcing of phrase. He was not at his best in one of his old triumphs the "Cujus Animam," but his part in the beautiful sextet from Lucia, was highly effective. In this number, too, the clear thrill and carrying quality of Signora Tetrazzini's dramatic soprano were specially notable.

That old favorite, the humorous Terzetto, from Crispino, was enthusiastically received, and was, perforce, repeated. The composition is charming for spirit, grace and melodic construction, and was admirably sung by Maina, Bologna and Corsini. It gives one a twinge of sadness, in listening to that excellent buffo, Sig. Corsini, to reflect that he is almost the last of his school. Henceforth we must fain content ourselves with that bastard substitute, the bouffe. How radically the two schools differ it would be superfluous to insist.

Gossip of the Town.

Mrs. Langtry has gone to her California residence.

Lewis Morrison is shortly to do California with A Dark Secret.

Eugenie Blair is considering an offer from Frank Sanger for his stock company next season.

Lizzie Leone, late of the Casino company, has been engaged for A Hole in the Ground next season.

Negotiations are about concluded to have Mr. and Mrs. W. J. Florence open the New Lyceum Theatre at Rochester, N. Y.

From all accounts Dore Davidson and Ramie Austin seem to have "caught on" out of town in Dr. Jekyll and Mr. Hyde. Our correspondents say they are playing to crowded houses.

Frank Oakes Rose has turned lecturer, and is touring the country. His resistance theme is "Through London with Dickens."

E. B. Kelly and Virginia Herman, of The Diamond Necklace company, were married at La Salle, Ill., on the 12th inst., after the performance.

The season of the Coney Island of the West, Cincinnati's suburban resort, will begin about June 10.

A special matinee of The Lady or the Tiger will be given at Wallack's Theatre next Thursday (Decoration Day).

Cincinnati is rapidly coming to the front as a litigation town, and the attachments issued against visiting companies average two per week.

J. W. Pigott sails for England on the *Egypt* on Wednesday next. It is probable that he will produce his new play, She Loved Him, on the other side.

Frank W. Sanger is laying down a handsome new sidewalk in front of the Broadway Theatre at an expense of fully $2 000. The sidewalk is known as Matt Taylor's Granolithic.

Among the plays which Helen Barry has brought to this country, and which she has the American rights for, is a domestic drama entitled Escaped, by Claxon Bellamy and Stephen Caffrey.

Nanette Comstock has been engaged by John H Russell for the Natural Gas company, and will make her first appearance in the piece at the Fifth Avenue Theatre next Monday night.

Ben Maginley has been engaged by C. R. Gardiner to play Uncle Tom in Clay Greene's new version of Uncle Tom's Cabin, and will make his first appearance at the Hollis Street Theatre, in Boston, in August next.

Frank W. Sanger has just received the copyright papers and notices of a performance of Sydney Rosenfeld's opera, The Lady or the Tiger, given at the Elephant and Castle, in London, on May 7.

The following people have been engaged for the Natural Gas Company for next season, which opens about August 20, in the West: Amy Ames, Jennie Yeamans, Rose Ricci, Josie Sadler and Gus Hennessy. Chas. F. Wiegand has been secured for the business department.

A new deal is said to have been made between Frederick Warde and Joseph Brooks. Mr. Warde will appear at the Fifth Avenue Theatre, this city, under Mr. Brooks' management, next season, in a new play, Chico the Jester, adapted from the novel, "La Dame de Montsoreau," by Alexander Dumas.

The only Complexion Powder in the world that is without vulgarity, without injury to the user, and without doubt a beautifier is Pozzoni's.—*Com*

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12
The Sparkling Comic Opera in three acts, entitled
NADJY.
Great Cast. Chorus of 65. Orchestra of 26.
MAGNIFICENT NEW COSTUMES, SCENERY, &c.
ROOF GARDEN CONCEPT AFTER OPERA.

WINDSOR THEATRE.
Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor
One week only.
O. B COLLINS with his thoroughbred, BLACK BESS,
in
ROOKWOOD; OR, TURPIN'S RIDE TO YORK.
Matinees Wednesdays and Saturdays.

14TH STREET THEATRE.
Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
Matinees Wednesday and Saturday.
THE STILL ALARM,
By Joseph Arthur.
HARRY LACY as JACK MANLEY.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1, $1.50.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
J. M. Hill's Union Square Theatre Company.
A POSSIBLE CASE.
By Sydney Rosenfeld.
Evenings at 8:30, Saturday Matinee at 2.
HERALD—A success as brilliant as that of The Henrietta. Daily News—A positive hit; a second Henrietta. Times—There are scenes that could hardly be bettered. World—Perfection of detail throughout.

LYCEUM THEATRE, 4th Ave. and 23d St. 8:15
DANIEL FROHMAN, - - - - Manager
THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE.
SEVENTH MONTH.
Evenings at 8:15. Matinees Wednesday and Saturday.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
KIRALFY'S DOLORES.
Next week—ROBERT MANTELL in MONBARS.

TONY PASTOR'S THEATRE. 14th street.
Matinees Tuesday and Friday.
Third Week. Positive Success.
SAN FRANCISCO MINSTRELS
BIRCH, DOUGHERTY, MORAN AND DUMONT.
The great roaring laugh creating burlesque,
STEAL THE ALARM.
Fire Horses. Steam Engine. Jumping Nets.

BROADWAY THEATRE.
Broadway, 41st street and 7th avenue.
Manager, - - - - Mr. FRANK W. SANGER.
HANDSOMEST AND SAFEST THEATRE IN THE WORLD.
J. Duff Opera Company in the Spectacular Comic Opera
THE QUEEN'S MATE.
Curtain rises at 8 o'clock and falls at 11:40.

BROOKLYN THEATRES.

F. F. PROCTOR'S THEATRE.
Cor. South 4th and Driggs Sts., Brooklyn, E. D.
Matinees Tuesday, Wednesday, Friday and Saturday.
May 21—MUGG'S LANDING.
30 cents | Reserved Seats | 50 cents.

F. F. PROCTOR'S CRITERION THEATRE.
Fulton and Grand Avenues, Brooklyn, W. D.
Matinees Monday, Wednesday and Saturday.
50 cents | Reserved Seats | 75 cents.
May 21—ADA GRAY in EAST LYNNE.
Address F. F. PROCTOR, Proprietor and Manager.
Main office, Albany, N. Y.

The Giddy Gusher.

Monday night for farce and tragedy was a red letter one. The conglomerate fusion of all sorts of stars in the play of Hamlet made the performance at the Academy about as great fun as O'Connor got out of that work. Men for years wedded to certain dialect parts, men possessed of mannerisms peculiar to star roles, suddenly thrust into Shakespearean characters, naturally lugged upon the scene reminiscences of their own careers, and the result was simply delicious. The Mighty Dollar and Rip Van Winkle rose from the grave, and Davy Crockett sat on the throne of Denmark.

Mr. Mordaunt carried a spear with the sensual malignity of Scarpia.

No one who sat out the Wallack testimonial but will agree with me that small people in small parts play 'em a blamed sight better than emotional stars and leading men. They were too big for their breeches, and the consequence was a strained and unsafe condition of things.

* * *

I have thought in times past that there was no use for a bad actor, but since seeing good actors in small parts, it seems to me that bad actors fill a great want.

It was a great event, "a stirring scene," said Captain Conner, who has been one month abroad and can speak authoritatively after foreign travel.

But there's another event will stir me a great deal more—that's when an American shall receive a like tribute in London.

J. S. Clarke was a manager in that city many years. They haven't made much fuss over him. He came away without substantial benefits. There's no doubt in my mind but Lester Wallack has conferred an inestimable blessing on his time by his life. He has kept a good many American actors in the background, where they properly belong, by bringing over beautiful English creatures to fill not only the actors' parts but the girls' hearts.

* * *

It has had a softening influence, almost equal to paresis, upon the public mind to have doses of the old comedies administered as regularly as Spring medicine. Wallack's establishment was a great institution for the dissemination of ducats. The American dollar got into the British pound about as quick as a stray poodle does into the Twenty-sixth street article. Mr. Wallack has never perceived any great good in th American artist. It's to be hoped that the result of Monday night may effect a radical change in his opinions. If the forty years of his management had been passed in London he may be very sure it would never have culminated in such an ovation as his testimonial. It's the proud prerogative of this republic to make a fuss over something English. We always have done it. We always will do it. And there you are.

Lord Lester seemed to feel as if the great benefit was a kind of choking-off, and he took particular pains to tell the public this was not a farewell, he will cut and come again, and he will be fully able to when he gets his returns.

* * *

I think it was at the Standard I saw a very dull play of Mrs. Chanfrau's, in which Frank Mordaunt did an artist. History repeats itself. Charles Gayler has constructed the wildest nightmare of a piece, and some of the funniest people are playing in it that I ever saw. A gentleman who resembles a teacher of bookkeeping or a writing-master has embraced the stage. His name is Hannan. He enacts in Mr. Gaylor's drama the usual banker, who speculates and embezzles and "busts." The Delsartian system is exhausted, elocution is depleted, and the gymnasium weakened by this effort. He has more gesture to the square inch than any other performer in town—bar none. The trapeze man is discounted. I was awful sorry when a pistol-shot in the first act announced that Hannan, the dishonest banker, was ended, but a little reassured when he turned up very stiff, as he properly should be, to do a chief of police in the second act.

* * *

But Mr. Hannan had a hurrier in the actor man, who did the artist in that act. This artist held his palette as if it was a visiting card. In emotional passages he gesticulated with it; he made an offer of his hand and heart and naturally wiped his bosom with this palette, well set up in brilliant colors. He pressed it to his stomach, he lashed his legs, he wiped off his knees, and in several ways showed a contempt for fresh paint beautiful to behold. He was discovered painting from a female model, and the canvas on his easel represented a man's head adorned with a dark mustache. Then when other persons were approaching his studio he substituted a larger canvas, which showed to the South half the house the well-known features of Joe Haworth in Paul Kauvar, which hung over the mantel during the six weeks of Anarchy.

* * *

Then in came our good friend Dunn, Marjorie Bonner looking wonderfully well in some elegant clothes, Mr. Cook and others. They proceeded to range themselves behind the portrait of Joe and criticise it as the picture of a lady. It was amazingly funny to hear the fierce, determined face of Kauvar alluded to as sweet, and possessing lovely eyes of blue and locks of amber hue. An excellent likeness of the dear girl, etc.

* * *

Lights and Shadows quite took me—the afflicted young woman who is stolen and found with precision and accuracy each act furnished a method of enunciation in keeping with her sad fate; that is, it was regular and mechanical. She spoke in triplets, with an intermission between. "Ask me not—(1—2—3). I may not tell—(1—2—3). My heart breaks!—(1—2—3.) She here again?—(1—2—3.) Will any save?—(1—2—3). Ah! cruel fate," said she. Then when amid the waving rocks of the cellar, the inexplicable female of the quick change announces to the hero that the tide is rising, what can be more terrible than to see a hole in the wall unclose, and a force pump, such as that exhibited at the industrial fair, pour a stream of water as thick as Urquhart's leg through it? Oh, it was horrible! We knew if the receiver gave way a fiddler in front would get wet.

* * *

Gayler looks benevolent and mild. But he has put together a harrowing play, and he has got together some harrowing people to do it. Cooke and Gilmour, Dunn and Marjorie Bonner, were the only persons who lived and moved and had their being after the fashion of human beings. But the rest were beautifully fitted with a play as unnatural as themselves, and the lovers of the impossible must be delighted with the acts and acting in Lights and Shadows.

* * *

There's a class of girls come into theatrical affairs just now who will pass away with their youth and be heard of no more, but while they are among us they belittle a noble profession. They have no more business in first-class theatres than an old maid has in a lying-in asylum. They belong, if anywhere, among the variety companies; and in variety entertainments getting Summer dates in metropolitan theatres we see them oftenest.

Over on the Bowery adolescent girls, between pantalettes and long skirts, frequenting street corners and talking with coal-box loiterers, are called "chippies." These bits of creatures seem born to fit the word. Broadway is thick with 'em, not that they are so many of 'em, but they double on you between Twenty-sixth and Thirty-first streets, you meet the same girls three and four times.

Poor, benighted things, making each day a half-dozen new acquaintances! Walking about from four till time to dress for the evening performance; getting their biggest meal after the show; living in shady quarters, where soiled dressing-sacques, spilled powder, empty beer-bottles, and half-smoked cigarettes litter the place, they think they are seeing life. From two, A. M., till twelve noon, they sleep, and then over a queer boarding-house breakfast they perpetrate some of the strangest correspondence that ever distinguished an inkbottle.

* * *

One of these "chippies," who has some little ability, if properly fostered, has a mania for letter-writing. She has a tremendous following of Charlies and Billies and Gussies, but each day she sees some young fellow not in her set, and fires a note at him.

I stood talking with a man in a front shop on Broadway when she passed, and in a popular, give-away fashion he said: "See that girl? She wrote me this note yesterday," and he produced it and read:

> Pray do not deem me unwise in taking this means to make your acquaintance. I see you to the ball match yesterday, and no one would introduce me, so I write you this note, etc.

That evening I chanced to be in the theatre where the "chipple" is holding forth, and a good-looking young actor said to me:

"Miss ——— has evidently concluded to pulverize me. I got this note yesterday:" I read:

> Dear Mr. ——— : Do not deem me foolish in writing thus, but I've seen you on Broadway so often, I want to make your acquaintance, but no one will introduce you, so I, etc.

After the performance, in a restaurant, a third man said to me: "I saw you in the ——— Theatre this evening." Then when I responded that I believed I saw him also, he blurted out:

"Went there to see that —— girl—out of curiosity, you know. She wrote me a note this week, telling me she'd met me at the ball match, but knew no one to introduce her, and so, though I might deem her unwise, she had taken that means to bring about an acquaintance she thought very desirable.

"Chippie" is evidently using a sort of circular, with suitable variations, but it's rather awkward for her that she selects such leaky parties as recipients of her bounty.

* * *

Sidney Rosenfeld says the one fault he can discover in my admirable character is "a weakness for minstrels and a fondness for rude song-and-dance people."

It's true, and I don't struggle against it. I get ill as I fall up against Dockstader's billboard and find somebody else advertised upon it.

Dear Lew, and the lad Jose, the silk-stockinged dictionary Moreland, Frillman and his basement voice, the splendid quartette of dancers, are off in Chicago, and I am desolate here.

As I stood lately and lamented before the closed doors of the Dockstader faction I read the announcement of Natural Gas on their gates and concluded before it escaped to view the illumination.

I can't say the play is as thrilling as the Tin Soldier, nor as absorbing as the Toy Pistol, nor as instructive as the Brass Monkey, but, loving a good song and-dance, as Rosenfeld says, I was pleased to pieces with Donnelly and Girard. What a marvelous dancer Girard is! If all the songs and dances of Natural Gas will be gathered into one act I will take my knitting-work every evening while the engagement lasts and buoy up the souls of the management by the presence of

THE GIDDY GUSHER

A Lawyer's Opinion.

As will be noticed by reference to our court reports elsewhere, the Supreme Court has been petitioned by Robert B. Roosevelt, W. J. Florence and others for the voluntary dissolution of the American Dramatic Fund Association, and Judge Lawrence has appointed Elliott Sandford as referee. The property of the Associatian, the petitioners say, is insufficient to meet the demands of the subscribers and beneficiaries, and a distribution of the fund ($55,803.82) is recommended among the annuitants. Ex-Judge A. J. Dittenhoefer, counsel of the Actors' Fund, was seen yesterday at his office by a MIRROR reporter,

"Some time ago," he said, "my opinion was asked as to whether the American Dramatic Fund Association could by a vote of its members legally distribute its fund among its members under a provision of its by-laws. I then came to the conclusion, and so advised that no by-law which permitted anything like that was valid, and that such a distribution would be illegal, and might be enjoined in an action commenced for that purpose by a member of the Association, or by a widow of one of the members, or by a creditor. That opinion was given, as I understand, with a view to commencing such proceedings.

"Since then I have heard nothing further about the matter, until I read of an application made to the Supreme Court to authorize a dissolution of the Association. Under certain circumstances, and on the presentation of proper proofs, the Supreme Court would have the power, I take it, to sanction a dissolution. I have not, however, considered fully that aspect of the question, nor have I examined the papers on which the application to the Supreme Court was based. Therefore, I can give no opinion at present, as to whether the case presented is one justifying the Supreme Court to exercise that power.

"Judging from these proceedings, it seems that the original plan of dividing the money by a vote of the members, without a mandate of the courts, as I was informed was the design, has been abandoned. Perhaps the agitation of the question by THE MIRROR may have had a good deal to do with that. In this connection I ought to call attention to the provision in the charter granted by the Legislature of this State to the Actors' Fund, authorizing the amalgamation of the Dramatic Fund Association with the former body. The express provision gives the Association the right and authority to make such a union of the two Funds, and it seems to me that if the members of the Dramatic Fund do not care any longer to continue as a separate charitable dramatic organization, the ends and purposes for which it was originally organized and designed would be promoted by joining forces with the Actors' Fund, for which the Legislature has given authority, as already stated."

"What action may be taken if the Supreme Court grants the petition?" asked the reporter.

"If the petition is granted the Association then has power, after the payment of its debts, to divide its fund among those who would be entitled to it. Whatever is to be done to frustrate this intended division should be done before the referee appointed makes his report, and those who are opposed to it should make their views known to the referee."

A Blast From North.

"What shall the harvest be?" asked Mr. North, a gentleman of the Methodist persuasion who presides at the Eighteenth Street Chapel. He meant in consequence of going to the theatre, which he appears to regard as a preparatory—no, I mean a finishing—school for utter and complete damnation.

Let not this word, as used by me, be taken as blasphemy or uttered in a spirit of levity. Damnation is literally meted out by the gentleman to all participating in or enjoying the theatre. Fortunately, for those interested in the stage Mr. North proves by his chaotic incoherence an ignorance so profound that he becomes a source of innocent mirth, and could not possibly injure a noble profession and bring contempt and worse upon its members.

It is but fair to say that the ball-room is as great a treasure-trove as the theatre in which to exemplify this gentleman's weakness for prescribing sulphur wholesale. Speaking of the pernicious influence of the ball-room, Mr. North cites the following remarkable case in his own inimitable style: "A lady was awakened one night by feeling such a desire for Christ that she cried out, 'What shall I do to be saved?' But a ball was given in honor of a literary celebrity, and she died without God."

Now, to be benefited by Mr. North's teaching, it surely is necessary to understand the precept. By the above case, did the gentleman mean that in order to attend the ball (which was apparently one of Mr. North's "properties," and in course of progress at the moment she awakened, for the salutary purpose of pointing a moral), the lady made such haste to dress that she died of apoplexy? This would appear to be a rational solution. Or had this literary celebrity, in whose honor the ball was given, ever written a play and thus rendered the ball even more than usually fatal?

I know this hypothesis is obscure, but who shall fathom the secrets of Mr. North's inner consciousness? By the way, the apropos-ness of Mr. North's ball may be received in the same spirit as when the gentleman in the drama, who says: "What is thy price, villain?" "Fifty thousand ducats, noble sir." "Here is the sum twice told, hie thee hence." This course saves much trouble in counting at the moment of barter. Always have the sum twice told; it saves time.

So far the ball-room is condemned. By the way, the theatre is a perfect bonanza for Mr. North. He says, in course of a superbly nonsensical tirade against the stage: "The souls of all those who participate in or enjoy the theatre are eternally damned." This would appear rather hard on the gentleman who presides over the realm to which we are consigned. This unexpected influx of visitors might severely tax the resources of even such well-known hospitality. Of course most Summer resorts are preparing for the coming season, and doubtless many villas on the banks of the Styx are being put in order in the expectation of a prosperous year. Mr. North must have been in direct communication with the proprietor before making such a demand on his hospitality. At least I should imagine that politeness would demand this consideration.

As a humble member of that poor profession so badly maligned by Mr. North, may I beg that gentleman to reconsider his dread fiat. Will he not consult some learned authorities in the hope of finding some clause, which may have escaped his jealous attention, that might give us some reason to appeal against our sentence.

SELINA DOLARO

After thought: A light breaks in upon me. Perhaps Mr. Worth went to see La Tosca.

* * * * * * *

I was once walking down Broadway in a beautiful new cloak. I felt proud of myself in a quiet way. I knew the cloak was a special gem—so simple, so unpretending, such good form. In consequence my smile was weighted with much more elegance than usual; I felt that blue blood was coursing through my veins. A well-known actress, a friend of mine, was always so overpowered by her load of blue blood that I thought she had transfused some for this occasion. I proceeded on my way, thoroughly satisfied with myself, when suddenly I was alarmed by feeling some one close behind me. I felt a hot breath at the back of my neck, a panting voice whispering inarticulate sounds in my ear; I was afraid to look; I could feel that the individual was tall. In all the years I had been before the public I had never been accosted by a stranger in this "propinquitous" manner. It was that cursedly beautiful cloak. I vowed to myself that I would never again walk alone when so tastefully garbed. I admit I was afraid; I felt my fatal beauty—on account of my cloak—had driven this reckless stranger to madness. I stood still, in dread of hearing the click of a pistol, or I knew not what. All this was the work of an instant. I pulled myself together, remembering I was well known and on Broadway, where I should be protected by every one. My senses returned; the mutterings became more distinct; my eyes fixed in front, not yet daring to look at the stranger. This is what I heard: "Read Isaiah, chapter — verse —; Read Isaiah! You can never go to Heaven in those clothes!! God bless you!" When I recovered I saw disappearing round the corner of a street a long female. This lady evidently regarded clothes in the same light that Mr North does dances and theatres. Really these good people appear to be very intolerant. No dances! no theatres! no clothes! On my honor this is a true story.

S. D.

Fred. Marsden's Death.

The manner of Fred. Marsden's death was known far and wide on Sunday, and the shocking news occasioned deep regret among the wide circle of his friends and acquaintances. On Friday the dramatist was in his study at about seven in the evening. He said good-night to Mrs. Marsden, and kissing her, advised her to retire to rest. About nine o'clock he told his servant not to call him till noon next day, and added, "I want to have a good, long sleep if I can." At twenty-five minutes past eleven he went to Mrs. Marsden's room for a dose of the bromide he was in the habit of taking. About eleven the next morning Mrs. Marsden discovered his letter of farewell. William, the servant, then burst open the door, when he was seen stretched across the bed, partly dressed, quite dead. The room was full of gas. He had closed his window, locked his door, torn up a sheet and carefully stopped the keyhole and every apperture which could admit air. Then turning the gas-burner full on, he had deliberately lain down to die.

The funeral services were held Tuesday afternoon at his late residence, 318 West 126th street. The parlors were crowded with friends of the unfortunate man, who had assembled to pay their last tribute to his memory. In the back parlor, which had been his library, rested the body, the cloth-covered casket being fairly hidden with floral emblems, including a large pillow from Samuel French and Sons, who had acted as the playwright's agents. Other gifts bore the words, "Our Uncle," "At Rest," and "Husband." The inscription on the coffin was simple.

FRED MARSDEN,
DIED MAY 18,
1888.

It was a little after five o'clock when the funeral services began. The Rev. J. E. Raymond, of the Carmel Baptist Church, opened with prayer and selections from the Scripture, following which an improvised choir sang "Nearer My God to Thee," and the clergyman followed with a long discourse. Prayer ended the services, and the visitors slowly filed out after taking a last look at the remains.

Among those present were Gus Mortimer, who seemed completely heart broken—the dead author and he were bosom friends. Charles H. Bradshaw, who had made his debut on the stage with the dead man, and who was rooming with him at the time his daughter Blanche was born; Robert E. Stevens, Mr. and Mrs. Edward F. Kidder, J. Alston Brown, Charles W. Barry, J. J. McCloskey, W. J. Lowry, Julian Magnus, Albert G. Ennis, George Wilton, John A. Harrington, Dr. J. H. Ranney, Mr and Mrs Latimer Cook, Charles Mitchell, Louisa Eldridge, and Mr. and Mrs. Edwards. Yesterday morning the remains were placed in the receiving-vault at Woodlawn Cemetery, none but the immediate friends and relatives being present.

Miss Mather's Contracts.

Margaret Mather last week signed a contract with Gilmore and Tompkins to play under their management for a term of years, beginning with next season. Manager J. M. Hill also holds a contract with the actress, by which she is under his control until June, 1893. For the purpose of discovering how this double arrangement would work, a MIRROR representative sought the views of the parties most interested.

Emil Haberkorn, the husband of Miss Mather, was seen at the Westminster Hotel. "It is true that such a contract has been signed," he said, "and it is also true that Miss Mather has decided not to play under Mr. Hill's management any longer. It is our belief that Mr. Hill has legally relieved her from her agreement with him by his manner of conducting her management, and it will not be necessary for me to go into details, after the long interview which you had with me some time since, and which then appeared in THE MIRROR. Suffice it to say that the courts will decide the matter very soon. To-morrow (Thursday) the case comes up, and a hearing will probably then be set for the first week in June."

Manager Hill, when seen, was quite as complacent as Mr. Haberkorn. Miss Mather, he stated, would play under his management up to the end of his contract with her, if there was any strength whatever in a legal document. Her season, which he had already booked entire, would open at Miner's Theatre, Newark, on Sept. 3.

Alexander Comstock, E. G. Gilmore's representative, when seen at the Academy of Music, said: "If Mr. Gilmore was not perfectly assured that Miss Mather had the right to make the contract he would never have made it."

Professional Doings.

—Annie Pixley closes her season at Chicago on June 23.

—Louis De Lange is at present in the city, and at liberty.

—Robert A. Fisk has been engaged, for the Summer, for Zozo.

—Rillie Deaves has been engaged for Frederick Bryton's company.

—Robert Drouet has left Katie Putnam and joined Robert Downing.

—The date for the production of The Still Alarm in London is July 16.

—Lillian Richardson has been engaged for W. J. Florence's company.

—George Woodward has been engaged by Robson and Crane for next season.

—Charles Fox, the scenic artist, late of the Broadway Theatre, is at liberty.

—Sam Cox has been re-engaged as manager for Frank Daniels' Little Puck company.

—The Wife is to be presented at Los Angeles, Cal., on a guarantee of $4 0000 the week.

—Georgie Fawcette, of the Paul Kauvar company, goes with William Gillette next season.

—Alfred Hayman has been engaged as manager for W. J. Florence's company for next season.

—James O'Neill's Monte Cristo company closed season Saturday night at New London, Conn.

—E. B Smith, of the Cortland *Democrat*, is now one of the managers of the Opera House at Cortland, N. Y.

—Ed. Greenwall, manager of the theatres at Galveston, Houston and Dallas, Texas, arrived here on Friday.

—Louise Paullin has returned from her recent starring venture, and is at liberty for an immediate engagement.

—Frank Lander, a well-known leading juvenile actor, has returned to the city, and is open for an engagement.

—Fanny Cohen, the soubrette, who was lately with the Kate Castleton company, is disengaged for next season.

—A. Z. Chipman has signed with Frank Curtis for the coming season, to play Nicholas Moreland, in Harbor Lights.

—Maude Wentworth, who has quite an extensive legitimate repertoire, is at present in the city, and open for offers.

—Newton Chisnell has been re-engaged for Little Corinne's company for the Summer season in Philadelphia and Boston.

—It is Ralph Dorman—not Donvan, as stated last week—that Chauncey G. Pulsifer has engaged to create a leading part in Algiers.

—Klaw and Erlanger will represent F. F. Proctor's Twenty-third Street Theatre which, they say, will cost $300 000 before it is completed.

—Violet Black, leading juvenile and ingenue, lately playing Laura Campbell in Infatuation, has closed her season, is now in the city, and at liberty.

—The Vienna Lady Fencers and Schoolcraft and Cors' serenaders are a combination formed by P. Harris to play his circuit of theatres this Summer.

—John W. Jennings has been engaged by Charles R. Gardiner to originate the part of Hosea, an eccentric character old man, in He, She, Him and Her.

—George P. Rikeman, THE MIRROR's correspondent at Bridgeport, sustained a fracture of the leg last week. He is expected to be at his post again in a few weeks.

—Milton Nobles' company closed a successful season in Pittsburg on Saturday night. Mr. Nobles will inaugurate his next tour about the latter part of August.

—Charles B. Bishop, Herbert Archer, Roland Buckstone, Belle Archer and Etheline Friend has been re-engaged with the Highest Bidder company for next season.

—Minnie Dupree, Kate Denin-Wilson, Charles Stokes, and a number of others of last season's Held By the Enemy company, have been re-engaged for the coming season.

—Blanche Moulton has been re-engaged by Manager J. M. Hill for the part of Mrs. Wiley, in Dan Darcy, a character she originated on the stage, and made a success of it.

—The latest sheet for the dissemination of advance agents' puffs and notices is announced. It will be published weekly by W. W. Randall and entitled "Randall's Facts."

—Grant Parrish sails for England to-day (Thursday). He will endeavor to arrange for Daniel Bandmann's appearance in Jekyll and Hyde in London during the month of August.

—Phil H. Irving, having severed his connection with Charles A. Gardiner's Karl company, has been engaged by H. R. Jacobs to manage one of his principal road companies next season.

—The arrangement of the spring tour of Joseph Jefferson has been entrusted to Klaw and Erlanger, as has C. R. Jefferson's interest in The Dark Secret, and Shadows of a Great City.

—Manager P. Harris, of Baltimore, has had the "electric service door-opening system" placed in his Academy of Music there. This is the same appliance used at the Broadway Theatre.

—It is rumored that H. R. Jacobs may give up the Third Avenue Theatre and take the Thalia instead for next season, providing satisfactory arrangements can be made with Gustave Amberg.

—Joseph Levy, Booth and Barrett's advance agent, left on Tuesday for San Francisco for a Summer rest after a hard season's work. He rejoins the stars next season, that making his ninth year with Mr. Barrett.

—Herbert H. Winslow's Town Lots will be produced at the Bijou on Wednesday next under the management of Charles Rice. Jacques Kruger will appear in the principal role. Charles Burke is the stage-manager.

—Stake's Opera House at Durham, N. C., under the management of J. T. Mallory, has come into pleasant prominence with the profession. It is stocked with new scenery, and Durham is considered a good show town.

—E. L. Duane and Etha Rossland, late of the Human Nature company, have been specially engaged for Ullie Akerstrom's season at the Boston Theatre, commencing June 4, when Annette the Dancing Girl will be presented.

—Frank Karrington does not go with Harbor Lights next season, as announced, nor has he signed with any one yet. He has been engaged by Eugene Tompkins for next week, to play in The World, at the Boston Theatre.

—Mlle. Alida Perreault and J. Clarence West have been engaged by C. R. Gardiner for the He, She, Him and Her company, which takes the road early in August. Mr. West has been employed for several months in writing the music of the play which will be nearly all original.

—The benefit to Marion Keith, at Poughkeepsie, on Monday night, was a noteworthy compliment to that lady's ability. People were turned away, and after the performance of May Blossom Miss Keith's former classmates honored her with a bouquet at the home of Mabel Luce.

—Haverly's Minstrels closed a prosperous season at Chicago on the 19th. W. S. Cleveland, C. E. Cleveland and Signor De Tomaso are spending their vacation at Buffalo. Press Agent Will H. Shade is summering with relatives in a Cincinnati suburb. J. M. Norcross, stage manager, is with his family at Springfield, Mass.

—Al. Hayman has made arrangements with the proprietors of the California Theatre to tear down the present house and construct an entirely new theatre, to be built at an expense of $150,000, and to be ready for occupancy about Dec. 15. With the new Baldwin and California theatres Mr. Hayman now controls two of the principal theatres in San Francisco.

—That notorious play-stealer, Alex. Byers, of No. 102 Halsted street, Chicago, unblushingly publishes a descriptive catalogue of manuscript plays which he sells. Included among them are The Old Homestead, Widow Bedott, Diplomacy, Caprice, A Night Off, Ivy Leaf, The Martyr, Bunch of Keys, Called Back, Hearts of Oak, May Blossom, Jim the Penman, An Arabian Night and Stranglers of Paris.

—The Amphion Academy of Brooklyn, E. D., will be managed next season by Knowles and Morris, who have secured the theatre for ten years at $18,000 annual rent. The friends of the present manager, C. Mortimer Wiske, are indignant because they claim that the directors did not keep faith with Mr. Wiske, who had a higher bid before them. In connection with this matter William E. Sinn denies that either he or his son made any bid whatever for the lease of the house.

—Katie Putnam closed her season in Kansas City on the 13th inst. Billy Emerson, the favorite minstrel, joined Miss Putnam April 19, and has remained with her till she closed, playing the leading comedy role in Erma the Elf. It is likely the comedian will join forces with her next season, as he seems pleased with the change, and reports say he has been very successful in his new departure. Emerson has for years had the reputation of being the most artistic and intelligent exponent of minstrelsy on the stage, but has confined his talents chiefly to the Pacific coast. He felt that his ambition was contracted in this sphere, and quietly joined the Putnam company out West, for the purpose of putting his talents as a comedian to the test. The experiment has proved satisfactory to himself and to the public, and in all probability the Ethiopian stage will know him no more. It is intimated that Miss Putnam will have a piece written especially adapted to the talents of both.

PROVINCIAL.

BOSTON.

At the Boston Theatre the Bostonians are in the last week of their engagement, and a very profitable one it promises to be, on the whole. Full and sometimes crowded houses greeted the company last week, and this week the prospects are an improvement upon that very satisfactory state of things. Monday night the Bohemian Girl was produced with Juliette Corden as Arline, Agnes Huntington as the Gypsy Queen and Tom Karl as Thaddeus. During the rest of the week Fatinitza, Mignon and the Poachers will be repeated.

Another last week is that of Sothern's engagement at the Hollis Street, where the Highest Bidder and Editha's Burglar have been attracting good houses for the past two weeks. Monday night the friends of Assistant Manager Rich turned out in full force on the occasion of his benefit.

Mazulm still holds the boards at the Globe, and will for a week or two longer.

Richard Mansfield has two weeks more at the Museum. Last week was devoted to A Parisian Romance. This week we have Monsieur, and next week a mixed bill. Mansfield is quite the rage here, and, could he remain, would draw good houses till Midsummer.

Elaine had a good week's run at the Park and was taken off Saturday night to give room to Jim the Penman, of which the public seem never to get enough. The piece will run for the remaining two weeks of the engagement.

The leg drama flourishes at the Howard this week under the auspices of Lily Clay, who advertises "Sirens from Sparta," artists from Athens, with a sparkling of Nautch girls.

The Windsor is the home of the boarder drama, and this week The Lucky Ranch co. bid strongly for popular favor with a terrific bowie knife combat, a comical trick donkey and a pathetic death scene.

Augustine Daly's Under the Gaslight is running at the Grand Opera House the present week, with a good co. and with the play well staged. Next week the Summer season begins at this house with the engagement of the Wilbur Light Opera co.

Items: On Thursday afternoon of this week the annual Actors' Fund benefit takes place at the Boston Theatre, and a very remarkable bill is offered. Edwin Booth and Lawrence Barrett appear in a scene from Othello; Agnes Booth and Florence Browclee take part in Bronson Howard's comedietta, Old Love-Letters; the Sothern company will give a scene from The Highest Bidder; an act of Mignon will be presented by the Bostonians; Nat Goodwin, Alex. Salvini, Maude Banks, and others will assist in various ways, while a good orchestra, composed of the orchestras of the Boston, Hollis Street and Park Theatres, together with that of the Bostonians, will furnish the music.—William Seymour, stage manager of the Museum, who had signed with Mr. Mansfield, and was to leave for England next week to superintend the bringing out of Mr. Mansfield's plays in that country, has been necessitated on account of ill health, to cancel his engagement. His doctor forbids any exertion, and he will be obliged to take several months' rest.—A dramatization of Rider Haggard's Dawn is to be brought out next week at the Hollis Street, to run for one week. It will be followed by Edward Harrigan in Pete.—Harry McGlenen, business manager of the Boston Theatre, has been seriously ill for the past two weeks, but is now able to be out.—The regular season at the Howard closes next week, and Ada Gray will play for a short season.—The World is to be revived for a week at the Boston, and with it will close the season, June 2. The Ullie Akerstrom co. has the house for the two weeks succeeding.—Assistant Manager Charles J. Rich, of the Hollis Street, had a rousing house at his benefit on Monday evening.—A new drama, based on Bulwer's novel, the "Last Days of Pompeii," was brought out Monday evening at the Academy of Music, Chelsea, under the title of The Last Athenian. It was well staged and very creditably performed.

PHILADELPHIA.

There was but one event of any importance during the past week, and that was only of local interest. I allude to the production of The School for Scandal at the Arch Street Theatre by Mrs. John Drew and the excellent co. she had engaged for the occasion. The cast was as follows: Sir Peter Teazle, George Holland; Sir Oliver Surface, William F. Owen; Joseph Surface, Robert Tabor; Charles Surface, Eben Plympton; Sir Benjamin Backbite, Herbert Ayling; Mr. Crabtree, Charles Bradshaw; Careless, G. T Henderson; Rowley, T. E. Coleman; Moses, Sam Hemple; Snake, Lin Hurst; Trip, Leonard Harper; John, a servant, W. Ireton; Mrs. Candour, Lizzie Creese; Lady Sneerwell, Sadie Bigelow; Maria, Minnie Radcliffe, and Mrs. John Drew as Lady Teazle. It is altogether unnecessary to speak of these performances in detail. The merits of the actors are too well known to require my endorsement, but it may be proper to state that I do not remember ever to have seen so excellent a presentation of this fine old comedy. This week Check 44, or Tobogganing.

The Corsair continues to draw fairly well at the Chestnut Street Theatre, and will continue until the end of the season.

Our Baby's Nurse finished its second and last week at the Walnut Street Theatre, having played to moderate but probably satisfactory business. Upon the closing night the members of the co. presented Miss Paullin with numerous floral tokens, and the baby was made happy by the gift of a cradle. Manager Fleishman has been talking about buying an interest in the play, but I do not think the bargain has been closed. About one year ago I think he was talking about a similar purchase, but his dollars don't flow as easily as his words, and he thoroughly appreciates their difference in value. Jarbeau in Starlight follows for two weeks.

At the National Theatre The Boy Tramp drew well and gave general satisfaction. This week Chip o' the Old Block; Aladdin 28.

Prince Methusalem drew well at the Grand Opera House. This week The Merry War.

At Forepaugh's Theatre Rosner's Electric comb. did fairly well. The season closed 19.

Mam'zelle was presented at the Lyceum Theatre by the Kimball Comedy co., but found only light business. This week Arizona Joe.

One of the Finest played at the Continental Theatre to rather slim houses. Corinne appears this week.

Kellar is doing well at Carncross'.

CINCINNATI.

Frank Daniels, who constituted the past week's attraction at Havlin's, in Little Puck, played a successful return engagement. Daniels' Packingham Giltedge surprised even the most sanguine of his admirers, and his support, which included Bessie Sanson, Rillie Deaves, Robert Fraser and Ignacio Martinetti, aided largely in the success of the performance. The piece was handsomely staged. Current week, Robert McWade in his version of Rip Van Winkle.

At the Standard Theatre energetic Milt Gotthold is giving his patrons some really attractive entertainments, and as a rule, despite the lateness of the season, the attendance is more than satisfactory. Last week Miaco Magic Talisman co. constituted the attraction. The Melville-Baldwin Two Orphans comb. current week, followed, 27, by the One Man Among a Million co.

The Black Flag comb. closed a fairly successful week at Harris 19. This week Perkins D. Fisher's Cold Day comb., including John Lessenper and Henrietta Zelmer, the well-known vocalist. Week of 27, McKee Rankin.

The May Festival, which begins 22 at Music Hall, promises unusually successful results, the advance sale of season tickets having been extremely large.

Items: The two days' stay of Barnum's Circus in the city was marked by the most atrocious weather, and as a result the attendance was not entirely satisfactory.—Manager James E. Fennessy will return from New York 24.—Fred. Roberts, a member of the Miaco Magic Talisman co., which closed 19 at the Standard, brought suit against the management 19 to recover $105 unpaid salary, and attached the co.'s share of the receipts.—De Witt C. Waugh, the well-known local scenic artist, is at present employed in preparing new scenic effects for Clough's Opera House in Chillicothe.—Billy Owens will benefit at Havlin's June 9.—The Gilmore concert at the Highland 27 is being extensively advertised.—The People's Theatre will reopen 27 with the Muldoon Specialty co.—Professor Adam Weber, leader of Heuck's Opera House orchestra, has returned from Asheville, apparently improved in health.—Middleton's Marionette co. constitutes the stage attraction at Kohl and Middleton's Vine Street Museum current week.—E. L. Harper, of the Hyer Sisters' comb., swore out a writ of attachment for $60 on 19, against S. P. Hyer, manager of the co., and secured some $30 box office receipts.—Coney Island will be thrown open to the public about June 10, and with the stringent Sunday law now enforced in Cincinnati, the proprietors of that resort will doubtless find the attendance profitable from the opening date.—Bella Moore, in A Mountain Pink, has volunteered as the attraction for W. E. Jones' benefit at Havlin's on June 3.—May Duffie's benefit at the Odeon 18 was well attended.—Leslie Gossin, who has been resting here for two weeks past, will rejoin the Nellie Free comb. at Indianapolis during present week.

NEW ORLEANS.

Capt. R. J. Lowden, manager of the Avenue Theatre, was tendered a benefit, 18, by his friends. The Juvenile Opera co. sang Fatinitza with their usual success. Mons. Claverie, the baritone of the stranded Mauge French Opera troupe, appeared during the intermission and sang several selections from the opera of Hamlet. A splendid audience, composed of the best people in the city, was in attendance, which goes far to show the esteem in which Capt. Lowden is held.

A meeting of the principal stockholders of the Garden District Theatrical co. was held 14. Little was done, as the committees on location, etc., had not been able to submit a complete report. A communication was received and read from the People's Theatre co., requesting that the Garden District co. consolidate with them. The People's co. is somewhat more advanced in their organization than the other, as they have been in existence a much longer time. Two committees were appointed from each organization to discuss the advisability of consolidating. I hope that they will come together, as while one theatre more in this city may succeed with proper management, two cannot.

Item: Manager Lowden proposes to take the Juvenile Opera co. to Mobile and surrounding cities for a short season.

SAN FRANCISCO.

May 15.

Frederick Warde has come and gone. He gave four "parties" at the California: Virginius for a week, Gaston Cadal five times, Galba two, and Richard once. Every "party" was fully attended and as well enjoyed, and he goes forth laden down with Friscan approval and coin. He received more than he asked, getting more coin than he expected, and more approval than he ever dreamed of; yet no more of either than he deserved. Eugenie Blair shared the approval and, it is hoped, Frederick divided the coin with her.

Mrs. Langtry opened at the California last night in As In a Looking-Glass. The house was very large and a trifle more appreciative than last year. People do not go to see a beautiful and well-dressed woman now. They go to see the actress, and 'tis well they do, for Mrs. Langtry is no longer the beautiful woman she was, nor is she so well dressed. She is a better actress, however, and is rounded out and toned down, going so far in this direction as to become almost sympathetic at times. She will play Lena Despard all the week. Next week 21, Pauline and Wife's Peril. Week after 28 Daniel Bandmann in Jekyll and Hyde.

A notable production on the Alcazar's list was that of Julius Cæsar last night, 14, before a very large audience. Following is the distribution of characters: Brutus, Joseph R. Grismer; Marc Antony, E. J. Buckley; Julius Cæsar, J. W. Thompson; Trebonius, Chas. Edmonds; Decius, Edgar Wier; Octavius Cæsar, Hobart Bosworth; Soothsayer, H. Worth; Popilius, David Talbot; Metellus, Fred Belasco; Cinna, Frank Wyman; Lucius, George H. Trader; Pindarus, T. David; Servius, Emile Collins; Flavius, Charles Bates: First Citizen, George Osbourne; Second Citizen, James Fox; Third Citizen, Thomas Bates; Portia, Phœbe Davies; Calphurnia, Ethel Brandon. The original intention was to have Frank Mordaunt assume the part of Brutus, and Joseph R. Grismer that of Cassius; but Mordaunt, giving up his idea of returning to California, the managers engaged Lewis Morrison, and as he preferred Cassius to Brutus, there was no alternative left for Mr. Grismer but to don the toga of the nobler Roman or give up entirely the presentation of the tragedy. Preparations, however, had gone so far that backing out was awkward, not to say difficult, and the present arrangement is therefore decided on. It gave Mr. Grismer, as Brutus, an opportunity to brush up his Shakespeare. Mr. Buckley repeated his late triumphs as Antony, but he should have a better behaved mob about the body of Cæsar. Lewis Morrison's Cassius was the best done of all, and put this clever fellow where you may, he is never found wanting. I have said the same of George Osbourne so often that his First Citizen only confirmed me in my former conviction. Phœbe Davies is a sweet little Portia, and Ethel Brandon was beautiful and graceful as Calphurnia. Next week, 21, G. M. Wood, with his own co., is announced to produce Dr. Jekyll and Mr. Hyde.

The comb. season at the Alcazar will be commenced on Monday, 21, by George Wood and his own co. in Dr. Jekyll and Mr. Hyde. Gus Williams, Lizzie Evans, Kate Castleton and Joe Murphy follow in the order named.

The Bush Street Theatre was the only house in the city which was packed to an uncomfortable fullness last night. The attraction was the Parlor Match. Evans and Hoey are howling favorites here. So is Minnie French.

W. F. Rochester is having a big time at the Pavilion this week. There is a monster Pinafore revival out there, where he is stage-manager, Dick Deadeye, trainer of amateurs, and what not. In the cast are several professionals, a monster chorus of sailors, cousins, aunts and sisters, a mammoth orchestra led by Professor J. H. Rosewald, a full-rigged ship, on real water, row and sail boats flitting about and sailors climbing the rigging. Genevieve Cannon proclaims the Admiral's arrival. Military and naval bands of music and men are borrowed from Uncle Sam. There is a seating capacity for 10,000 people. It is produced under the auspices of the Womans' Relief Corps. Theatres will suffer accordingly.

Boccaccio is the reigning attraction at the Orpheum, with Helen Dingeon, Henri Laurent, Richard Valerga and other notables in the cast. The production is well attended. Merry War next.

Fantine, or Victor the Blue Stocking, is one of those pretentious pieces of work undertaken by the Tivoli people occasionally. Belle Thorne as Fantine did some clever work--less clever had she lacked her inherent grace and beauty; but mere cleverness without these attractions is no cleverness in these cold-blooded days, when the average spectator asks more often, "Is she pretty?" than "Can she act?" or "Can she sing?" Hattie Moore, on the other hand, is not so young, fresh, or pretty, neither does she sing so sweetly, but she dresses exquisitely, and always in the most perfect taste. Her Widow was very cleverly executed. Edwin Stevens' German character-study was an enjoyable merry-making for him, and Robert Evans as Victor was artistic to a degree. Carmen next with Adeline Brandon in the title role, a new artiste from Australia. Another acquisition to the Tivoli ranks is in Rosselli, who will sing Tareada.

Items: Thomas Nast denies that he ever intended building a theatre in Los Angeles.—Washington Irving Bishop has gone to the Sandwich Islands.—Gustave Walter will have the dramatic monkeys and the Vienna lady fencers for a forthcoming specialty season at the Orpheum.—Mrs. Langtry went immediately to her residence, and during her stay, it is said, she expects to close up that little matter of divorce.—Pretty Eugenie Blair should resemble some one, as she has brought to mind both Eleanor Carey and Mary Anderson.—Frank Willard, stage manager for Fanny Davenport, has arrived, and is busy making preparations for the production of La Tosca at the Baldwin, which, he says, is to be staged magnificently.—Mrs. D. P. Bowers is in our city at present.—Thomas Nast has been "drawing" out at Woodward's Gardens lately.—The business relations between Frederick Warde and O'Neill and Hudson expired Saturday by limitation of contract. They part pleasantly.—Manager Al. Hayman gives public notice that the Baldwin Theatre, after extensive alterations and complete redecoration in the highest style of modern art and at an outlay of over $40,000, will reopen on Monday evening, May 28, with Fanny Davenport in La Tosca. He further makes known the fact that in consequence of the enormous and persistent demand for seats he has decided to offer the choice for the opening night at public auction. The amount bid as premium, to be, of course, in addition to the price of the seats. One privilege is accorded a payer of premium in this, that he or she may retain the seat or seats so purchased for all future first nights during the coming season. Seats remaining unsold after the auction will be placed on sale at the box office — Annie Leaf has closed her engagement at the Orpheum.—James M. and Carrie Clark Warde have gone to Portland.—Handsome Isabelle Coe (Mrs. Frank McKee) comes to California, this time as a member of the Barry and Fay co., of which her husband is one of the managers —Joseph S. Greensfelder, late of the Pyke Opera co., has gone East.—Freddie Stockmeyer's Nicolet in Fantine at the Tivoli is played with such cleverness as to make her quite a favorite.—William Halley, of the Sacramento *Bee*, has written a four-act drama entitled Alma, a Romance of Border Life, and will bring it out either at Sacramento or San Francisco.—Here is a letter to George Barnes, *Call* critic: "DEAR *Call*—On my way to Buenos Ayres to join Mme. Patti. Just think of it! Will be on this boat twenty-two days. The name is the *Senegal*. Will not arrive at my destination till May 15. Coquelin and Jane Hading leave Bordeaux on May 5 and will open in Rio de Janeiro May 26. You know, of course, they are under our management. They have just closed an engagement at Lisbon and this week play at Madrid. Patti opened at Buenos Ayres April 4 to a $22,000 house. The subscription for twenty nights is $7,000 per night, or $140,000 all told. Yours, MARCUS R. MAYER."—The Cupid Pranks party fell apart at Petaluma last week.—It is said that after Julius Cæsar at the Alcazar, Joseph Grismer, Phœbe Davies and Ethel Brandon go to New York, and may appear in A Midnight Bell when it is produced there.—Flora Moore, Kitty O'Neill and John Kernell, of the Reilly and Woods comb., began an engagement at Woodward's Gardens 14, supported by a vaudeville co.—Genevieve Reynolds, of the Pyke Opera co., started East Wednesday, and Louis de Lange on Sunday.—Laura Bellini, late of the Conried Opera co., left this city for New York last week.—After Fantine at the Tivoli, a new prima donna from Australia (Adeline Brandon) makes her first appearance here in the opera of Carmen.—Mrs. Potter and co. left for Denver last week, having canceled dates in San Jose and Virginia City.—Katie Marchi, as the Gypsy in Fantine, sings a beautiful song, which makes one of the hits of the opera, and which was written by Earl Marble, your former correspondent at Boston, and the music composed by Leader Richard Stahl, of the Tivoli orchestra.

BALTIMORE.

The Carleton Opera co. presented Fra Diavolo to large audiences at the Academy of Music last week. Merry War this week. Queen's Lace Handkerchief 28.

Business was good at the Lyceum Theatre last week. Jeannie Winston and co. sang La Perichole to good houses. Fra Diavolo this week; Donna Juanita 28.

Items: Walter Allen joined the Lyceum Theatre Opera co. this week, and was given an enthusiastic welcome by his many friends here —George A. Gardner, director of the Kenilworth, will be given a testimonial by that organization at Ford's Opera House 26.—Frank Oakes Rose, who was formerly in the stock co. at Holliday Street Theatre, lectures at the Academy of Music this week, his subject being "Through London with Dickens"—The news of the death of Mrs. John Sleeper Clarke was received here with sincere regret. She was born and spent her early life in this city.—Manager Harris, of the Academy of Music, has had the electric service door-opening system connected with all the exits leading from the theatre, so that, in case of panic, the pressure of the finger on any one of the electric buttons located in all parts of the house will cause all the doors to fly open, thus affording means of exit from all parts of the house.

CLEVELAND.

The Opera House was open only one night last week 14, when Manager Hartz took his "ben." An overflowing house greeted him. A host of amateurs and professionals appeared in a considerably mixed programme. This week the supplementary season begins with McCollin's Opera co. in repertoire at reduced prices. June 2 Uncle Tom's Cabin on grand scale.

Pete Baker has played Chris and Lena to good business all week at H. R. Jacobs' Cleveland Theatre. Pete has a number of new songs this season and the old play is furbished up a bit. Lutie Miller, of the support, is to be given a word of praise. Bartram and Burbidge's A Night Off this week. One of the Bravest next.

A Checkered Life is the title of a dramatic nightmare done this week at the Columbia to varying receipts. There are cowboys and make-believe Indians, and a tart lot of actors. This week Miaco's Magic Talisman. Uncle Tom's Cabin next.

Items: The Park remains closed.—Eliza Sutton, of this city is making some reputation as a reader in the East.—The *Sunday Sun* quotes much from the MIRROR, giving due credit.—Flora Curtis, the contralto of the McCollin Opera co., is a Cleveland lady—in private life Mrs. C. W. Lockhart.—E. A. Kieckhoefer, leader at H. R. Jacobs', has composed a pretty overture, "Meditation."—The Columbia Theatre roof garden will be opened in three weeks, when Manager Hart will benefit.—K. C. Meagher, connected with the advertising department of H. R. Jacobs' Theatre, goes to Chicago to take a similar position at Jacobs' Academy of Music.—Pete Baker was presented with a life-size portrait of himself last Thursday evening, after the performance, at the Cleveland. The work was painted by Mrs. Harry Glidden, of this city on canvas six by four feet, and represents Pete in character.—Hartz and Hart are making every effort to knock each other out with their Uncle Tom productions. Hartz' co. will play Detroit and Chicago after the local engagement.—Floy Crowell will soon visit her home here.—The Cleveland Grays (amateurs) have a minstrel show at Opera House May 30-31 and June 1.—Bertha Grosse, leading lady, of the German stock co., benefited Sunday night at H. R. Jacobs'.—Humphrey and Crossley's Muldoon's Picnic closed at Rondout, N. Y., and the proprietors are at their house in this city. Co. goes West in September.

CHICAGO.

A great variety of strong attractions characterized the theatres last week, and all of them did a fine business. Robson and Crane in The Henrietta have packed the Opera House, "standing-room only" being the nightly sign. The comedy has been received with great laughter and applause, and both the comedians do the best work of their career. The co. is well constituted, and the members clever in their work. Charles Kent, Henry Bergman, and May Waldron are particularly good. The same bill for two weeks.

Paul Kauvar, the melodrama of the time of the Commune, by Steele Mackaye, has filled Hooley's Theatre, and is in for a prosperous run. There is a good deal of genuine merit in this play, and the language and situations in the earlier acts above the average, but there is a lot of bombast and strained heroics also, which spoiled the favorable impressions. Joseph Haworth and Cora Tanner led the cast, and succeeded in winning applause. The same play for two weeks.

The comedy season at McVicker's opened brilliantly with School for Scandal with a strong cast. The chief success was made by Georgie Drew Barrymore and E. J. Henley, as Lady Teazle and Charles Surface. The houses have been excellent. This week Moths. A new comedy entitled Ladies' Day at the Club, 28.

Haverly's Minstrels found popular favor at the Columbia, and gave a pleasing entertainment. Beginning 21, Mrs. Potter and Kyrle Bellew will play a short engagement at this house, appearing in Lady of Lyons, Romeo and Juliet and Mlle. de Bressier.

The Grant Ulysseum at the Grand had fair patronage. This week Laura Dainty in May Blossom.

McKee Rankin in The Danites had a prosperous week at the People's. Mabel Bert made a pleasing impression as Billy Piper. This week Bunch of Keys. Hattie Bernard Chase in Rags 21, and last week of the season. The house is to be entirely rebuilt inside, and made one of the handsomest in town.

Robert Mantell, in his well written and powerful drama, Monbars, drew fine audiences to the Haymarket. Both actor and play are superior to a majority of the star attractions now travelling. This week J. H. Wallick in Bandit King. Etta Hawkins in The Main Line 28.

She, by the Webster-Brady co., had a good week at the Academy of Music. The dramatization is the Californian, and is quite as good as Gillette's. This week Florence Hamilton in My Husband.

Ida Van Cortland played a rather poor week at the Standard. This week Joe Clifton in Ranch King.

McIntyre and Heath Minstrels had great success at the Windsor. This week the sterling actress, Marie Prescott, and R. D. McLean will appear in a round of dramas, including Ingomar, As You Like It, Pygmalion and Galatea, Romeo and Juliet, etc. May Blossom 27.

Items: Captain Alfred Thompson has arrived in town to superintend the production of the Crystal Slipper. The principal members of the co. begin rehearsals Monday, 27.—The Waverly Theatre opens on Thursday, 24, with the Dunlap Opera co. in Beggar Student. The place has been fitted up in very neat and comfortable style by Burr Robbins, the new lessee and manager, and with good performances of light opera the season ought to be successful.—The dramatic "fly-by-night" cos. are coming into town very fast; and the streets and agencies are full of the job-work actors and actresses.

BROOKLYN.

Edward Harrigan, as Pete, drew well at the Grand Opera House. The second week of the play, the third of Mr. Harrigan's engagement, and the rest of the season began on Monday evening. The audience was of good size. The season at the Grand has been uniformly successful, and Messrs. Knowles and Morris are to be congratulated on the result of their enterprise and liberality.

At the Park Dolores had a very successful week. Dion Boucicault in The Shaughraun commenced an engagement on Monday evening to excellent business. Next week The Pearl of Pekin.

Corinne, in Monte Cristo, Jr., had a big week at the Brooklyn. McCarthy and McCall's co. in True Irish Hearts, played to good business on Monday evening.

Muggs' Landing drew well at the Criterion all last week. Ada Gray in East Lynne had a good audience on Monday evening.

The Early Birds crowded Hyde and Behman's last week. The last night of the season, Monday, was devoted to a benefit to Treasurer Henry W. Behman. A large number of volunteers appeared, and the audience was large

Harry Wilber in Nip and Tuck drew well at the Standard last week. Michael Strogoff proved a strong attraction on Monday evening.

BROOKLYN, E. D.

Booth and Barrett did not draw packed houses last week at the Amphion, as it was expected they would. First production of His Lordship by Edwin Atwell 22. Can say nothing further, as it will be too late for my letter. Next week, Frank Mayo.

Vernona Jarbeau in Starlight played to good business last week at the Lee Avenue Academy. Bessie Cleveland, who is in the cast, improves every day. The Old Oak, an English melodrama, was presented 21 for the first time in this country to good house. This is the last week of the season at the Lee Avenue. On Tuesday of next week, 29, Laurient Howard has a benefit. Some fine talent will contribute.

Silver King played to fair business last week at Proctor's Novelty. Muggs' Landing to good house 21.

Lottie Church did good business last week at the Grand. Shaefer and Blakely Specialty co. to packed house 21.

LOUISVILLE.

Harris' was the only house open week of 14. A Cold Day was the attraction, and the thermometer certainly should have gone below the freezing point. Business large. Co. and piece weak—very. This week The Black Flag.

Items: George H. Bailey, of Macauley's has gone to Milwaukee for the Summer.—The Grand Central is doing an immense business. It is the only variety house now open.—The McGibeny Family open at Macauley's 29th.—Katie Eillott's success at the Musical Festival at Evansville was phenomenal.—During the Cold Day engagement at Harris' the rumor was extensively circulated that Nellie Cox, of the co., was soon to marry a nobleman, a German or Frenh Count. For particulars apply at the box office.—James B. Camp, who so successfully managed the Booth-Barrett engagement, is now a local passenger agent of a Southern line.—Prof. Morris' Dog Show, at the Masonic, drew large houses.—Barnum and Bailey's Circus drew very large crowds, 19. A fine street parade was given, and the ring performance was excellent.—Georgia Davids' starring tour will be backed by money contributed by a number of Louisville people, notably the wife of Ben Ridgley, of *Sunday Truth*. Mrs. Millionaire Huntington has also interested herself in the young artiste's career, and money will not be wanting. John W. Morton will manage and support her in a tour of the principal cities.—Zera Senior, magician, plays a week at the Masonic, commencing 21.—Morris Warner rejoined Barnum here. He is much improved in health, thanks to the skill of his brother, not his father, as last week's Louisville MIRROR letter puts it.—Mrs. Rachel Macauley is in the city visiting her mother. She is in poor health, and contemplates a Summer jaunt abroad. Fortune has smiled upon her investments, and she is now financially well-fixed.—Manager Osgood is still in charge at Harris', and probably will remain so. He is the right man. The house prospers under his direction.—Gilmore's Band plays an engagement here, 23.—Theo. Thomas, under Al Bourlier's management, comes 26.—Beyond this promise, there is nothing to look for. Amateur happenings are all the go, and tortured friends are proving their loyalty by attending the performances.

JERSEY CITY AND HOBOKEN.

Academy of Music: Hoyt's A Brass Monkey opened 21 for the week. The piece is clever of its class and meets with favor from those who are content to be amused by a performance in which good dancing and singing are to be found, and in which plot and dramatic purpose are totally lacking. The co. is strong and well-fitted to this class of play. The business promises to be good. Season closes June 2.

HOBOKEN.

At Jacobs' Theatre last week Turner's Under the Gaslight co. did only a fair business. As the season draws to a close there seems to be a great falling off in the attendance at the theatre here. The Silver King is the attraction this week.

Cronheim's Germania had a very fine variety comb. last week and good business was the result. Among the many clever people at this house were LeClair and Russell, Baldwin and Daly, Mlle. Aimee, Frank Bush, Imro Fox, Bentley Brothers, Isabella Ward and St. George Hussey. The performance was excellent and gave great satisfaction.

Items: The Sunday closing of the theatres here is a great loss to the different houses, as a large percentage of the audiences on that day were drawn from New York.—Le Clair and Russell played together for the last time Saturday night, and have now dissolved after a successful copartnership for twelve years. They are both clever people, but I am doubtful if this break will result in a mutual benefit.—The new Oakland Theatre did not make the success that was expected, although it opened with a good co.—Forepaugh's Circus to good business 21.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers): We have feasted our eyes and emptied our pockets on the Langtry, who has come and gone. She has left us with the impression that though she may be one of the handsomest women on the boards, she is certainly not the greatest actress. Her support was good and the play, Wife's Peril 3, patronized by an unusually large and decidedly fashionable audience. Patti Rosa had good and appreciative houses 8-9. The local press is very warm in its praise of her acting; in fact, Patti has scored an undoubted success in this vicinity.

SAN DIEGO.

Opera House (Plato, Lesher and Hyde, managers): Mrs. Langtry in A Wife's Peril and As In a Looking-Glass drew the largest and most fashionable audiences of the season 3-4. Tickets were eagerly bought of speculators at $5.00. Mrs. Langtry fully realized the expectations of her audience. Mr. Coghlan and entire co. very satisfactory. Patti Rosa delighted a large audience 10 in Fred Marsden's comedy, Bob. She is certainly one of the cleverest of soubrettes. Love and Duty was presented 11, but this comedy does not contain the same degree of piquancy and infectious humor as Bob. Support, especially that of Bert Coote, excellent. Reilly and Wood 25-26; Fred Ward 30-31.

Leach's Opera House (J. G. Stutts, manager): During week of 14 Hearts of Oak has been the bill, and drew good houses nightly, giving satisfaction to all. The scenery and accessories were new to San Diego audiences, and a shower of real water was a genuine surprise. The ship, however, was ingloriously wrecked in full view of the audience.

Items: Isador Louis, owner of Louis' Opera House, was one of the unfortunate passengers on the steamer *Queen of the Pacific*, when she sank between San Francisco and this port. Beyond a thorough fright and loss of his baggage, Mr. Louis was none the worse for his adventure.—F. D. Blake, who has been superintending the production of Hearts of Oak in this city, will take his departure for the North this week.—Wallace Leach, proprietor of Leach's Opera House, died 12 of injuries received by being thrown from his carriage.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Mrs. Langtry closed a successful week's engagement 12 in As In a Looking Glass. She has improved somewhat since her last appearance here. Frederick Warde week 21 in repertoire. He has tendered Manager Wyatt a benefit 24. Mr. Warde's engagement will be the last at the Opera House for six weeks, during which time it will be thoroughly renovated. Denman Thompson opens in The Old Homestead July 9.

Pavilion (McLain and Lehman, managers): Hon. George R. Wendling lectured to good houses week 7. Patti Rosa will be gladly welcomed this week, when she will be seen in Bob, Love and Duty, and Imp. Reilly and Woods 28, Dark Secret June 4-16. Pyke Opera co. 18—indefinite engagement.

At Armory Hall Colonel J. P. Sanford lectured 10-12 for the benefit of the G. A. R. The Spanish Opera co. gave The Mascotte 8 to good house, and 13 El Juramento to another good house. Good co., and Senorita Mercedes, leading soprano, is especially deserving of mention.

At Turner Hall the Pasadena Opera co., consisting of amateurs from our sister city by that name, gave a very creditable performance of The Pirates of Penzance to a good house.

SACRAMENTO.

Clunie Opera House (L. Henry, manager): Evans and Hoey's co. in A Parlor Match 7-8 to fair business. The stars are the same old mirth-creators, and succeed in keeping their audience convulsed with laughter.

New Metropolitan Theatre (L. Henry, manager): Gus Williams in Keppler's Fortunes to light house 11-12; co. mediocre. Lewis Morrison week of 28; Patti Rosa June 15-16.

SANTA BARBARA.

Lobero's Theatre (Johnston and Bowson, managers): Zarzorello's Spanish Opera co. 10-12 in La Mascotte, Olivette and Boccaccio; business fair. Cupid's Pranks co. June 8-9; Lewis Morrison 17-19.

COLORADO.

DENVER.

I'm not particularly pleased with Lizzie Evan's play, Our Angel, which opened here week of 14 at the Tabor. Miss Evans should secure a better play. The part does give her an opportunity commensurate with her ability. She is bright and vivacious, but at present has cause to lament the departure of a singing voice. Fogg's Ferry, another very bad play, was put on Thursday. Her support was fairly good. Harrison and Roger's co. in The Paymaster and My Geraldine week of 21-26

T. J. Farron in the airy farce, A Soap Bubble, is at Music Hall, and is doing a very fair business. Some Adonis business is introduced and considerable horse-play. Farron's songs and specialties are loudly applauded.

At the Musee Loudon McCormack is holding forth with Joaquin Miller's 49. The new management, it is said, will run a combination house and do away with the cheap museum business.

Items: The largest house that greeted Mrs. Potter during her Tabor engagement was on The Lady of Lyons night. She is seen at her best as Pauline.—Gilmore's dates at River Front Park are June 15-16, three performances.—Phil. McCourt is to manage the Park this Summer.—Edward Ellsner is to join Louis James in July. In the meantime he will be on a ranch, getting ready for the season's work.—John Dunne, Patti Rosa's manager, is said to be still very ill in this city.—The Farron party came very nearly being in the great wreck on the Santa Fe at Fountain, where a carload of dynamite exploded.—Farron has a new play for next season. Its title is Neil O'Connor. It will probably be tried in San Francisco.—The new theatre in Pueblo is to cost over $100,000.—The *Republican* says that Mrs. Potter, in her leisure moments in Denver, occupied her time by sitting upon the platform of her car whitling a stick in true Tennesee fashion. Mrs. Potter was requested to recite in the parlor of a society lady for a charitable benefit, but declined, owing to her manager's unwillingness to establish a precedent.

LEADVILLE.

Tabor Opera House (J. S. Cragg, manager): Hallen and Hart, played two nights to good business; Mrs. Potter came 15-16, presenting Lady of Lyons and Loyal Love, to large but dissatisfied audiences.

Item: Manager Cragg went to Aspen with Iszard's Comedy co., and played to a $400 house, 12.

ASPEN.

Rink Opera House (E. C. Rice, manager): Mrs. Jas. Brown Potter and co. presented The Lady of Lyons to an overflowing house, 14. To say that Mrs. Potter impressed her audience as being a great artiste would not be true. She was most kindly received, and generously applauded; Kyrle Bellew was a fair Claude, and the Gaspar of C. Fredericks was excellent. Balance of the cast wretched.

Items: We are to have a new opera house here, to be built by J. B. Wheeler, formerly at the head of the firm of R. H. Macy & Co., of New York. It is to be three stories high, and built of sandstone and marble, seating capacity 1,500. It is to be completed by Sept. 15.—Mr. Lowther, a former member of the Boston Ideals, is taking a vacation here.—An amateur co. from Leadville presented Harry Izzard's musical comedy, called A Ribbon, 12. The story is based on the common and uncommon incidents of a political campaign. The plot is unique and pleasing, and furnishes some very amusing situations. It is interspersed with selections from nearly all of the comic operatic successes of the day.

CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Storm Beaten, as dreary as the unseasonable weather, drew light houses, 14-16. The co. was only ordinary, and the piece has been much better presented here. Tony Pastor's English Specialty troupe, 17-19, to immense business. The bill was varied and pleasing, as the frequent and hearty applause indicated. Ezra Kendall played 21-23, One of the Finest 24-26.

Items: The engagement of One of the Finest is under the auspices of the Police Mutual Aid Association whose members are selling a large number of tickets.—The benefit to Manager Pennoyer and Assistant Lloyd will occur June 19.—Sam Alexander spent Sunday at his home here. Manager Wing, of the Yodler co., arrived in town the past week. He reports a successful season. With his family he will spend the Summer at Bath.—Chris. Reilly, of the Davenport co., has returned to his home in this city to remain a few weeks.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Jekyll and Hyde, 18, to small audience. Percy Hunting in the leading part acted the fiendish Mr. Hyde well, but as the genial and kind-hearted Dr. Jekyll he failed—more perhaps the fault of the dramatist than the actor himself.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Lilly Clay Gaiety co. 15 gave variety show to big house. This closed the regular season of the house. The advance sale for the Walter Thomas benefit is one of the largest in the history of the house. Booth and Barrett, with their manager, Mr. Chase, will occupy a box.

MERIDEN.

Opera House (T. H. Delevan, manager): Crowded houses greeted the Gray and Stevens comb. week of 14. Miss Gray and co. received much public commendation for faithful work. The stage settings and scenic effects were good. Lilly Clay's musical and variety entertainment 16 made a questionable impression. The singing received applause, while the costumes, though scant, had their admirers. Business light.

Item: The testimonial benefit tendered to Manager Delevan by the local orders is in reciprocation of many favors the past season. Maggie Mitchell, in her new play, Ray, will be the attraction.

NEW LONDON.

Opera House (Wilkinson and Clark, managers): Jas. O'Neill, in Monte Cristo, closed the season here, 19, to an $800 house. Co. and caste fine.

Item: Mr. O'Neill was tendered a complimentary supper at the close of the performance by the Combination Club, of which he is a member.

WINSTED.

Opera House (J. E. Spaulding, manager): Muldoon's Picnic (Humphrey and Crossley) co. booked 16, failed to appear. Barker and Leversidge's Orchestra of which the profession speaks so highly, gave a concert 18 to full house. Duncan Clark gives us another dose of female minstrelsy in the near future; hope it will be an improvement on his last.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Lizzie May Ulmer in Dad's Girl drew large audiences 14-16. Doré Davidson and Ramie Austen in Dr. Jekyll and Mr. Hyde played to crowded houses 17-19. Storm Beaten opened to big business 21. This house will close its very prosperous season next week.

Grand Opera House (J. K. Baylis, manager): Martin Hayden in The Boy Hero drew well 14-16. This engagement closed the season at this house. It will be reopened in September under the management of Messrs. Proctor and Soulier.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Black Hussar drew so well last week at Albaugh's, that it will be kept on. The Beggar Student next week closes a fine engagement. This excellent co will be followed by Jeannie Winston.

McNish, Johnson and Slavin closed a good week's business—and their season—with a matinee Saturday. The theatre was packed in the evening with a brilliant audience to hear Miss Thursby, assisted by Adele Aus Der Ohe, Eugene de Danckwardt and the Venitian Mandolin Quintette. Miss Thursby had been very ill for several days with a cold, which left her voice somewhat weak, but still very sweet and pleasing. Frau. Aus Der Ohe renewed the pleasing impression made on former visits. The Mandolin Quartette was much liked, but Mr. Danckwardt was voted "no good." John A. Stevens this week, in A Narrow Escape. Grau's Opera co. next.

The Stranglers of Paris to fair houses at Harris'. Jennie Calef this week. Black Flag next. The Canterbury sliding roof on this house has been raised very little on account of rain and cool weather.

Items: The sales for Pygmalion and Galatea at the National Tuesday afternoon and Mlle. Nogueiras' concert at Albaugh's Wednesday, promise large and fashionable houses.—Herbert A. Cripps, of the McCaull co., has been rehearsing the former co.—A final meeting of the Washington Memorial Statue Association was held in the parlor of Mrs. Nathan Appleton at the Arno 18. A letter was read from H. C. Miner, which had been received sometime before, in which he complained of the treatment he had received when his co. came here to give Paul Kauvar. This letter was the first intimation the ladies of the Committee had that there was such a person as Mr. Miner; or, it they did hear of him at all, he was understood to be Steele Mackaye's manager. Mrs. Appleton answered the letter, explaining the situation. A vote of thanks was passed to Mr. Miner for his contribution of the play, people and properties; to Mr. Mackaye, the author; to Miss Turner. Mr. Haworth and each member of the co. Cards of thanks will be sent to all of them. The leading newspapers generously donated the advertising, and it is hoped that the management of the National Theatre will take something off the $628 50 charged for that evening, as it was double the sum that the Committee expected to pay. The receipts for the Paul Kauvar performance were $2,621. About $1,500 it is hoped will be saved for the Statue Fund.—Lavinia Shannon is looking very well and pretty as usual. Her testimonial next month will no doubt be very flattering.—We are all delighted to see the splendid notices that Charles Hanford gets wherever the Booth-Barrett co. appear. He is by long odds the best actor from our city. I said he would be when he started out.—Colonel McCaull and family were in the city several days last week.—A lease has been recorded from Thomas E. Waggaman to James L. Kernan for ten years and four months from May 23, 1888, of the lots 1 and 2, square 347, the site of Kernan's Theatre, the premises to be used for theatrical purposes only. The rent paid is $57.69 1-3 per week for the first year and four months, $69.23 for the next two years and $115 38 1-2 for the remainder of the term. It is stipulated that all improvements on the property are to be made by Kernan, completed within the next four months, and to remain upon the property as a part of the realty.—The remodeling will begin this week; the walls were erected in 1802. It was for many years the fashionable theatre of Washington. Famous actors, many of them now dead, have trod its boards. Adelina Patti, when a mere child, sang in a concert within its walls. The changes to be made will drop the stage and main floor (now second floor) to the ground, and give a new gallery or dress circle to the house and double the seating capacity.

ILLINOIS.

CANTON.

Opera House (C. N. Hinkle, manager): Nothing to report last week. Frank Newell's Muldoon's Picnic 21. Miller's Globe Theatre co. week of 28.

STREATOR.

Plumb Opera House (J. E. Williams, manager): John Dillon made his appearance here 16 in Wanted—The Earth. Dillon is decidedly original, his co. fair, and business satisfactory.

ROCKFORD.

Opera House (C. C. Jones, manager): A Bunch of Keys was presented to a good house 16. Marietta Nash as Teddy is bright and clever, Georgie Laurie as Snaggs and Lee Harrison as Grimes were very droll and kept the audience in good humor. The piece, however, is of that unprofitable, knockabout order.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Rhea, 15, to a fair house and gave Camille very satisfactorily.

Items: Between the close of this season and the opening of the next, Manager Frank Haines will have the Opera House entirely renovated, the walls frescoed and the stage provided with new and complete scenery.

LA SALLE.

Turner Hall: John Dillon in Wanted the Earth 15 to crowded house.

Item: At the conclusion of the last act of A Diamond Necklace at Turner Hall 12, E. B. Kelly and Virginia Herrmann, members of the Globe Theatre co., were united in marriage by the Rev. George Chase, of this city. After the ceremony the couple and the invited guests partook of a wedding supper at the La Salle House.

SPRINGFIELD.

Chatterton Opera House (J. H. Freeman, manager): No engagements last week, and no bookings at present. She 22-23

AURORA.

Professor John's Equine Show 18-19, to small, dissatisfied houses. Barnum's Circus June 9.

Item: James D. Lee has concluded not to start a

Summer stock co. here, and will manage Professor Kennedy, mesmerist.

INDIANA.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Robert McWade presented Rip Van Winkle in excellent manner to a fine audience 16.

MICHIGAN CITY.

Sells Brothers' Circus came 18 to big business, giving satisfaction.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): W. J. Scanlan in The Irish Minstrel to a large and pleased audience 18.

EVANSVILLE.

Apollo Theatre (John Albecker, manager): John Morrisey Variety co. this week to good houses. Tillie Morrisey's singing and the mimic work of Charles G. Seymour deserve special mention. Same co. next week.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Mlle. Rhea came 18 in Camille to fair and well-pleased audience. Co. excellent. This closes the season at Music Hall.

IOWA.

SIOUX CITY.

Academy of Music (Lew Waters, manager): Lizzie Evans in Our Angel played to a large house 12. Frank Lindon opened a week's engagement 14, with Monte Cristo, to big business. Sea of Ice 15.

DES MOINES.

Grand Opera House (W. W. Moore, manager): House dark since 5th; Manager Moore, with Manager Foster, have decided to play Summer season at popular prices, presenting alternate attractions.

Foster's Opera House (William Foster, manager): Closed. Barrow and Daly's She, 29-30.

Capital City (Joseph Barnes, assistant manager): Spooner Comedy co., 28; High School Entertainment, 31-June 1.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): No attractions this week.

Item: The new German Theatre will be formally opened this week. The building has a front of 150 feet and is 120 feet deep; cost, $65,000. It is an ornament to the city. It is owned by a German society.

DUBUQUE.

Dubuque Opera House (Duncan and Waller, managers): The Switzer Hamilton Dramatic co., 14, week, to standing room only. The co. is an excelent one. Switzer and Hamilton were especially fine in their respective parts. Minnie Dixon deserves much credit and special mention. She is a charming little actress, and succeeded in capturing the audience.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Peck and Funsman's Dan'l Boone co., 15, to good business. There was not as much blood and thunder as is usual in plays of this character, which made it more interesting. Co. close season 19.

LEMARS.

Monday night, 14, was a surprise night to about fifteen ladies and gentlemen who attended the Opera House to hear A. P. Burbank, a lecturer or elocutionist. Burbank said it was only a few times in our life that one could be magnanimous, and invite his audience to partake of refreshments with him, but on this occasion he had made arrangements to squander the receipts in ice cream at a restauant, and wanted every one in the house to come with him—and they did. Nothing in Opera House since my last, except Burbank.

IOWA CITY.

Opera House (J. N. Coldren, manager) G. Paul Smith pleased a fair-sized audience 12 with his impersonations.

FORT MADISON.

Nothing dramatic since my last letter until 18, when Yank Newell's Muldoon's Picnic appeared to fair audience. Newell good; support poor.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Peck and Fursman's On the Trail co.; giving what is alleged to be a play founded on incidents in the life of Daniel Boone, 11. There was the usual hunters and Indians so necessary to border dramas, and in addition thereto, there were a lot of bears, wolves and trained horses, all of which tended to excite the small boy, and make the street display look like a ten-cent circus parade. The piece and co. were far above the average of that class, and the introduction of the wild animals was a startling and effective bit of realism. Eunice Goodrich, week of 21.

Grand Opera (E. H. MacCoy, manager): Mlle Rhea closed her brief engagement here in Fairy Fingers 15. The play has been reviewed too often to permit of my saying more than that it is a very pleasing one, and serves as an admirable foil to Camille with its soul-harrowing situations. It also gives scope for some very gorgeous costumes. The cast was a very good one, including Adelaide Fitz Allen, Ella Wren, Marie Dantes, Miss Deagle and Edward Bell and Robert P. Gibbs. Adele Payn in Wages of Sin 15 16. This was, I believe, the first time the play has been seen here, and in spite of some really strong work by the star, and some very good support from her co., did not seem to make as pleasing an impression on our public as has some of its cockney predecessors. Perhaps it is because we Western Americans object to cockney dialects; or have not yet been educated up to that point of gentility which demands that a man shall beg and borrow, and allow his wife to peddle property flowers and starve, through five acts (instead of going to work to support her in a plain, every day manner) that we have not taken over-kindly to Alone in London, Lights o' London, and others of the same sort. Pawnee Bill's (whoever he may be) Historical Wild West, (whatever that may mean) billed for Fair Grounds 14 changed date to 21.

Item: In a former letter, I mentioned the fact that the Grand has a novelty in the possession of a young lady as leader of the orchestra. Her full name is Addie Irene Jewett, and the rather "Mrs. Henry Wood" appellative is not a misnomer. She is a phenomenal violinist, the most remarkable guitar player I have ever seen, possessing a wonderful brilliancy and technique, and in private life is a most charming and demure little lady of eighteen.

WINFIELD.

Theatrical season is nearing the end in this State. The climate lately has had unpalatable effect on the receipts of combs. and several have given up the ghost and cancelled their dates. Eunice Goodrich co. June 4, week, at popular prices, which will probably close the season here. There is a good circuit of fairs hereabouts this Fall of six weeks. A good co. can make money.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Rhea drew a fair audience 12. Her entire co. appeared to good advantage in Frou-Frou. Lester and Allen's Early Birds drew a large audience 16 They gave a very ordinary variety entertainment. The "stars" themselves are below par.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): T. J. Farron, supported by a capable co., gave the Soap Bubble to fair business 11-12. As a laugh-producer the bubble is a success, and several members of the co. are very clever. Farron, Connelly and Dolly Fletcher deserve special mention.

Items: The Museum is drawing well with a variety troupe.—The Main Street is giving The Banker's Daughter to its patrons this week.—Johnson's Circus is still with us.

SALINA.

Opera House (T. L Bond, manager): A Military Kirmess occupied the house 14-15, to large audiences. The performances were given by local talent under the direction of E. R. Howe and wife, of New York. The Chinese Students 24.

McPHERSON.

McPherson Opera House (E. H. Heithecker, manager): This week has been bare of events. Wages of Sin 24.

KENTUCKY.

PADUCAH.

Morton's Opera House (John Quigley, manager): Francis Murphy, the temperance evangelist, week of 14, to crowded houses. Andress' Carnival 15, four days. Excellent performance to fair business only, on account of bad weather. Bingley's and Co.'s Circus 18-19; one of the worst shows ever put under canvas. Gilmore's Band 22.

Items: Billy Bee, (clown) with Bingley and Co., had difficulty with his wife (Circassian lady) at Mound City, Ill., and left with her baggage. They met here on the 18th and she had him arrested on the charge of larceny; later on she repented, and visited him at the jail, where they finally brought about a reconciliation, and he rejoined the circus.—Johnny Galvin, a Paducah boy, joined Andress' Carnival 19 as tumbler. Billy O'Brien, a Paducah boy, is also with Andress this season.

MAINE.

BANGOR.

Opera House (Frank A. Owen, manager): Dixey as Adonis tested the capacity of the house. 15-17; finest thing of the season.

Items: Richard Golden was in town this week, but leaves for Chicago in a few days, where he will be at Hooley's Theatre June 28 (specially engaged by Rice and Dixey. Dora Wiley has been engaged to sing at Metropolitan Opera House, N. Y., at Cleveland's reception, 30.

PORTLAND.

Theatre: Abbey's Uncle Tom's Cabin co. gave two performances 19 to good houses.

Items: Dan Sully's co. closes the season here. Dixey's Adonis co. were in town 18, and report packed houses at Bangor. The parade of Abbey's co. was ludicrous. Adonis did the biggest business of any co. this season.

BATH.

Alameda Opera House (T. H. Clark, manager): Battle of Gettysburg 16, afternoon and evening, to good business.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): Wills, Henshaw and Ten Broeck returned 14, but their clever performance was not greeted with the house it deserved. The co. in support was capable, the dancing of Kittie Beardsley and the singing of Phil J. Buch being commendable features. Nat Goodwin in Lend Me Five Shillings and Turned Up to a fair assembly 16. J. B. Mason and Charles Coote rendered efficient support, while Esther Lyon did excellent work. Newton Beers in Lost in London drew but a small audience 17. Bristol's Equines 28, week.

Items: J. Clarence Duffy, of the Wilbur co., has come into the possession of $25,000 in money and real estate by the death of a relative.—Belle Hamilton celebrated the fourth anniversary of her first appearance with the Wilbur co. 12. Susie Kirwin sent a box of flowers.—J. B. Mason returns to the Boston Museum next season.—Esther Lyon, in making an exit, fell on her side and gave herself a bad shaking up. With great effort she was able to finish the performance.—Newton Beers will continue on the road all Summer.—Fred. Paulding's likeness found many admirers hereabouts.—Frank Holland has an offer of re-engagement with Kittie Rhoades for next season, but he has not yet closed.—Kittie Rhoades closes in Lancaster, Pa., 26.—Miller and Freeman are here 29-30 and Forepaugh June 14.—The Opera House ushers should be given a benefit.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): Joseph Murphy in Shaun Rhue 14 to a good house. C. E. Verner in Shamus O'Brien to fair business 17.

Burbank Hall (R. E. Burbank, manager): Hurlburt's Hippocynagin of trained dogs and horses, four exhibitions, 15-17, to good business.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Maggie Mitchell in Ray, 16, was the only attraction of the week. While there is nothing new in regard to plot, yet some of the characters are well drawn, the situations good and the interest quite strong. Miss Mitchell as Ray was as bright and vivacious as ever, and R. F. McClannin was a study in character acting. The play was handsomely staged and the co. for the most part efficient. Dawn, 26; Maude Banks, 29; J. S. Murphy, June 2, and close season.

NEW BEDFORD.

Opera House (John S. Moulton, manager): The great event of the season was the complimentary benefit tendered Mrs. J. C. Omey, the popular treasurer and acting-manager of the house, 15. This was briefly noticed in last week's MIRROR, but a fuller account will not be amiss. The occasion was the bringing out of Charles A. Hoyt's latest skit, A Brass Monkey. The house was filled, and Mrs. Omey realized a handsome sum, and a good send-off was given the new conundrum. Manager Moulton generously gave the use of the theatre, and the attaches and orchestra were only too glad to show their regard and esteem for the lady by freely tendering their services. A Brass Monkey will probably prove successful for money-making purposes. Mr. Hoyt has repeated several of the extravagant features of A Rag Baby and A Tin Soldier. But he has also added some things that are perhaps new. The plot is vapid, like all of Hoyt's skits, and scarcely worth giving. There is nothing to be learned from it, and it is only a continuation of that class of pabulum that debases rather than exalts the stage. Charlie Reed, Alice Walsh, Flora Walsh, and the entire cast, seem quite well fitted for the work allotted them. Cora Tanner in Alone in London drew small house 16. Janauschek in Mary Stuart closed the regular season 17, to fair house, composed of our best people. The Elks' benefit was a great success, Nat Goodwin being the attraction 21. Joseph Murphy 30, and will probably be the last attraction until August.

Items: Manager Joseph C. Omey is in the city, having closed the season of Peck's Bad Boy 12, in Boston. As his card in THE MIRROR announces, he will manage the Opera House next season.—Alone in London closed its season in Fall River 19.—Nat Goodwin umpired a game of ball between clubs made up of Elks on the afternoon of the 21st.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Two Old Cronies to a good house 16—the most palatable specialty concoction of the season. After many years absence Nat Goodwin was boisterously welcomed by a large audience 17. Whatever may be the merit of Mr. Goodwin's Golightly, it is lost sight of in his uproarously funny performance of Bones, in Turned-Up. Esther Lyons is as thoroughly successful in comedy as in emotional roles when with Kate Claxton, her work stamping her as one of the most promising of younger leading ladies, but Jack Mason is as indifferent as ever.

Items: Janauschek closes her regular season 15.—As recently announced Charles Erin Verner and W. J. Winterburn have agreed to disagree, but although I believe the contract was ready for signing the statement that Dan Shelly was to handle the managerial ribbons was premature, as Mr. Verner has decided to be his own manager.—Wilbur's Opera co. is reported to have The Beggar Student in rehearsal but nothing is said about McCaull's permission.—Captain Jack Crawford is to star next season in The Trapper's Dream, a play said to be not nearly as sensational as its title might indicate.—John W. Palmoni, one of the brightest of young managers, will give up Louise Pomeroy's management and star his brother Cryptie and Della Shirley during 88-9.—Verner will probably close at Lowell 30.—Manager Anderson, of the Cronies, will play a supplementary week at Pittsburg, closing there.—H. Thomas Donnelly, endman for Hi Henry, has returned home and has begun to prepare for McNish's co.—C. O. Tennis and J. M. Barron, have been doing us in the interests of Verner and Maggie Mitchell.—Thomas Mack, who is an expert oarsman as well as a popular stage-manager, was a winner in the double-scull race on the Connecticut last week.—Since my last $25,000 have been added to the new theatre subscriptions making $45,000 of the $100,000 to be raised.

CHELSEA.

Academy of Music (James B. Field, manager): Denman Thompson, 14, in The Old Homestead to a packed house and gave good performance. It seems as if he grows more popular every season. Balance the week house closed. Dan Sully 22.

Items: Mestayer and Vaughn co. was to have played 16, but the co. failed to put in an appearance.

CLINTON.

Town Hall (F. W. Riley, manager): Redmund Barry co. in Herminie or The Cross of Gold 7. Audience small but well pleased. Frederick Bryton, 18, in Forgiven to a large and appreciative audience.

Items: Mr. Bryton has been laid up for a week with a severe cold, and Clay Green, the author, has been playing his part creditably. Bryton's advertising paper is the finest ever shown here.—Forepaugh's advance advertisers have billed the town.—Bryton plays the American Baron, a new piece in Plymouth March 24.

TAUNTON.

Music Hall (A. B. White, proprietor): Cora Tanner and an evenly balanced co. in Alone in London 15 to large house. Audience well pleased. This closed our season.

Item: Your correspondent takes this opportunity to thank Manager White for the many courtesies extended him during the season.

BROCKTON.

City Theatre (W. W. Cross, manager): Cora Tanner in Alone in London drew a good house 14. Her support is good, and the play was well presented. Scene in the old sluice house was so realistic that three ladies in the audience fainted.

Hoyt's latest, A Brass Monkey, received its second presentation in this city and was given by a fair co. 16. The play assumed to be a satire on superstition. Charlie Reed, George Richards, Flora Walsh and Rosa France did their parts creditably.

Henry E. Dixey in Adonis ... w the largest house of the season 19. Receipts, $1,...o. Messrs. Dixey and Gresham and Amelia Summerville were decidedly funny. Maude Banks 30

Items: Colonel Sinn had a discussion with three of our Aldermen on the assurance of the latter "deadheading" into his show. They acknowledged that the Colonel was correct in his argument.—Manager Jean Jacques, of Waterbury co., witnessed the performance of Adonis.—Rice and Dixey's co. close season in Montreal June 10.—Joseph J. Buckley, of this city, for the past three seasons with J. M. Hill, is to be manager for Robson and Crane next season.

ATTLEBORO.

Bates' Opera House (J. G. Hutchinson, manager): Maude Banks made her second appearance this season, and on the 15th presented her new play, Her Evil Genius, from the pen of Fred. W. Sidney. Her characterization of Honoria Forrester was full of power, and in the several climaxes received hearty applause. The plot is developed in a continuous and effective manner from the opening scene to the final catastrophe, while its strong romantic flavor serves to give the story an added interest. The support was good and the stage settings excellent.

Item: The season at this house closes 22, and to Manager Hutchinson much credit is due for the manner in which the house has been conducted.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Cora Tanner, 18-19, in Alone in London had stormy weather, but drew good audiences and gave satisfaction. Frederick Bryton in Forgiven, 26.

Items: The Alone in London co. closed their season of thirty-six weeks here.—Charles Kompe was here in advance of Frederick Bryton, 19. Mr. Kompe will gather the paste-boards at the Wild West performance on Staten Island this Summer.—With the exception of New England, where business has been about the same, the receipts of Alone in London have been fifteen per cent. better this season.—As announced Cora Tanner will appear in Fascination next season. Ada Dwyer will take her part in Alone in London, which is a deserved promotion. The remainder of the co. have all been re-engaged for their old parts.—Frederick Bryton closes a season of forty-one weeks in New Haven June 2. Mr. Bryton has probably played more return dates this season than any other star or comb. Our season closes, 26, with the performance of Forgiven.

SALEM.

Mechanics' Hall (Moulton and Johnson, managers): The event of the season happened, 18, when Henry E. Dixey appeared in Adonis. Notwithstanding the high price of seats—$1.50 and $1 down stairs, just double the usual price—every chair was filled, and the audience left highly pleased with the performance.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Maggie Mitchell in Ray drew a fair house 14. Play not so good as her others. Redmund and Barry in Herminie (Manager Ogden's benefit) to good house, 16.

AMESBURY.

New Opera House (C. W. Currier manager): Check 44, booked for 15, failed to appear. Cause, illness of Mr. Mestayer. Frederick Bryton in Forgiven, 14 (benefit of Stage-Manager Sanderson), to a good house; a very fine and satisfactory performance.

Items: Manager Currier has re-engaged Stage-Manager Sanderson for next season.

LAWRENCE.

Opera House (A. L. Grant, manager): Ullie Akerstrom week 14, in varied repertoire to good business. Miss Akerstrom is a bright, clever little lady and a favorite in this city. Her support is good.

Items: William D. Twiss, one of our ushers, was married last week and retires.—I am indebted to Manager Frank Charvat for courtesies.

NORTHAMPTON.

Opera House (William H. Todd, manager): Two Old Cronies played by Wills, Henshaw and Ten Broeck and a clever co. gave satisfaction to a fair house [when?] The costumes, make-ups and songs were good. They close season at Pittsburg June 2. Miller and Freeman's Circus, 28.

MILFORD

Music Hall (H. E. Morgan, manager): Maude Banks in Her Evil Genius gave satisfaction to a large audience, 16. Her support was good. Nothing booked.

LYNN.

Music Hall (James F. Rock, manager): Prof. Skinner, mesmerist and necromancer, closed a successful engagement of eight performances to large and delighted audiences. This young wizard is but eighteen years of age and a resident of Lynn, and is worthy of more than passing notice. His marvelous and mysterious feats have been the cause of much favorable comment.

Item: Mrs. Lander is at her cottage on Ocean street. She will sail for Europe early in June.—George A. Beane (Old Cy Prime) is visiting his sister in this city.—Manager Rock lectured before the Art Club, 16.—Proctor and Mansfield are the latest bidders for the new Opera House. The G. A. R. voted to appropriate the money to build it by a small majority, and it is yet doubtful if the plans will be carried out.—Mrs. Irving Winslow read at the Young Woman's Club, 16.—Manager Rock is well pleased at the financial success of young Skinner's engagement.—Fred. Miner and wife, of The Streets of New York co., are at home.

MICHIGAN.

DETROIT.

The Starr Opera co., with Frank Deshon as chief drawing card, ran entire week in light opera to good houses. The following were presented: Monday, Chimes of Normandy; Tuesday, Mikado; Wednesday, The Baron (Erminie); Thursday, Three Black Cloaks; Friday, Mascotte, and Saturday, Mikado. The co. is but passable. The entire interest centres in the irrepressible Deshon, who, though he airs his propensity to gag and explode aged jokes and weak puns, is nevertheless a very amusing comedian. The operas were fairly presented, but terribly cut to aid Deshon in his by-play. However, all who attended were amused, and enjoyed a hearty laugh at the bright little man's antics and witticisms. Next week, Two Johns for first half, followed by Barry and Fay in McKenna's Flirtation.

At the Detroit The Main Line did good business the entire week. The piece is quite replete with interest, and the co. is an excellent one. Etta Hawkins as Possy, Harry Barton as Lawrence Hatton, and Ogden Stevens as Jim Blakely, were complimented for clever character acting. Next week, Hettie B. Chase in Rags the Wildcat.

At Whitney's Dowling's Never Say Die co. drew a large attendance during the week. The co. is first class and the mechanical arrangements novel and ingenious. Next week, Bessie Taylor's Comedy co. in The Two Orphans. The opening night is to be a benefit to Manager Blanchett, and a large attendance is anticipated.

At the Casino, The Night Owls drew well and presented a very neat show.

COLDWATER.

Tibbets Opera House (George Klock, manager): W. J. Scanlan in Shane-na-Lawn 19 to the best house of the season. This closes the house for the season.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager): The Eckert-Robinson comb. closed their week's engagement 12. Kate Eckert and Harry Robinson were well received. Co. good.

Items: The benefit for Mrs. Francis Labadie (Hattie Rowell) occurs 23, when Pygmalion and Galatea will be presented.—Frank A. Robbins' Circus June 1.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): The Gamble Dickson and Power comb., with George Ober in the title role, presented Dr. Jekyll and Mr. Hyde 17, to a fair but well pleased house. W. J. Scanlan in The Irish Minstrel 23.

Item: The work of remodeling the Opera House was commenced this week, and is being pushed rapidly.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): William J. Scanlan came 17, for the third time here, and gave the Irish Minstrel. The house was packed, being by far the largest of the season. Main Line 23-24

GRAND HAVEN.

Opera House (C. K. Esler, manager): W. J Scanlan played to a packed and appreciative house 16. Prof. H. W. Johns' Equine and Canine Paradox appeared 18-19.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): Joseph Jefferson played Rip Van Winkle 10 to one of the largest houses of the season. W. J. Scanlan in Shane-na-Lawn 15 to a crowded house. The co. closes the season 26 at Toledo, O.

LANSING.

Opera House (M. J. Buck, manager): Jekyll and Hyde 15 and 16 to poor business.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Joe Emmet in Fritz 12 to a big house. Mr. Emmet's singing and dancing are even more delightful than of yore. His co. is fine. Rentfrew's Pathfinders 14 week, at ten, twenty and thirty cents. Co. is good. Frankie Jones is very captivating. Mrs. Potter 21.

RED WING.

Casino Opera House (Charles L, Kellogg, manager): Walters Comedy co. in a return engagement 14-15 to small but very well pleased audiences. Lillian Lewis 22; Salsbury's Troubadours 23.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Garrick Club presented Shadows 14 to an appreciative audience. The comedy was well played, Mr. and Mrs. George W. Cory, Walter S. Hale and Ben Johnson sustaining the leading roles in a very creditable manner. Laura Dainty in May Blossom 15-16 and matinee drew very fair houses. Miss Dainty plays the role of May Blossom in a pleasing manner. J. K. Emmet in Fritz 17-19 drew large houses Mr. Emmet introduced a number of new songs, and sang as sweetly as ever.

Olympic Theatre (Edwin P Hilton, manager): The English Specialty and Artists' Model co. 14-19 gave a good performance to good audience. The event of the week was the complimentary benefit tendered Manager Hilton 17 by a large number of friends and some forty star volunteers in the variety and specialty line, giving an excellent performance. It netted a neat sum for Mr. Hilton.

Item: Work upon the People's Theatre is progressing finely, and an excellent stock co. has been selected by Manager Wilson from the New York theatres. Kohl and Middleton's Museum has done a good week's business.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Felix and Eva Vincent co. week of 14 in repertoire to slim business. Co. sustained their good reputation.

Items: During a performance of the Vincent co. at Little Falls 10, one end of the gallery fell, bulging out the sides of the house. The house was crowded, but no one was injured and a panic was averted. The building was an old skating rink.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): J. K. Emmet as Fritz 14-16 drew fair houses. Emmet shows the marks of time in a loss of elasticity in voice and manner, but to those with whom he is a favorite he is still the inimitable, light-hearted man, whose songs and antics they have enjoyed so many seasons. Laura Dainty in May Blossom 17-19 to audience of moderate size. The play may have been a "Madison Square success" but the people in the cast were evidently picked-up barnstormers.

Dime Museum: This week thousands of wondering people have gazed at Chaska, the half-breed Indian, and the woman who had the courage to marry him.

Items: E. R. Richards, formerly manager of the Hennepin Avenue Theatre, was severely injured Wednesday by a fall. The doctors say he will be confined for some time. Frederick Bock and William Sterling have been airing theatrical differences in court, and the jury say Mr. Sterling is injured to the extent of $522. Sterling, now manager of the People's Theatre, was in Mr. Bock's co. when the latter ran the Pence Opera House.

DULUTH.

Grand Opera House (John P. Condon, lessee and manager): Hicks and Sawyer's Colored Minstrels 12-15 to fair business. The Duluth Musical Society gave The Pirates of Penzance 16-17 to crowded houses. Belle Hendricks sang and acted the part of Mabel charmingly, and Chas. D. McEachron's Frederic was a genuine surprise. Both parts were rendered in a manner that would have done credit to professionals. The other characters were ably taken, and the choral work was good. Taken as a whole, it was the best amateur performance ever seen in the city, and the society is to be congratulated upon having achieved an assured success. Salsbury's Troubadours 22-23.

MISSISSIPPI.

NATCHEZ.

Opera House (F. M Swan, manager): Gilmore's Band 9, matinee and night, to big houses. People delighted. The Steens balance of the week to fair houses. Co. very poor.

GREENVILLE.

Greenville Opera House (Jacob Alexander, lessee and manager): Owen Sisters' Concert, 19, was enjoyed by a fair audience; Prof. Albert Heicheiheim ably assisted in the entertainment, while the Sisters deserve credit for their artistic work.

Items: The Huntley-Gilbert co. closed thirty-nine weeks' season here, 14.—Drum-Major Franklin has gone to his Indiana home, and Mr. and Mrs Gilbert have left for Shreveport, La.

MISSOURI.

KANSAS CITY.

Gillis: Robert Downing opened on Monday, 14, and played a big week's engagement. This was Mr. Downing's first appearance in this city as a star, and his advent was looked forward to with more than ordinary interest. He opened in Spartacus the Gladiator to a house which manifested much enthusiasm. Mr. Downing is eminently fit to wear the mantle laid aside by the late lamented McCullough. Mr. Clements of the co. makes a good Phasarius. Charles D. Herman gave a very clear and forcible impersonation of Crassus. Frank Ambrose was quite satisfactory as Ænomaus. Henrietta Crossman gave a finished conception of the role of Julia. Mattie Earle was a beautiful Sonoma. On Thursday Ingomar was produced; Friday, Virginius.

Ninth Street Theatre: Hallen and Hart's First Prize Ideals opened 14 to a good house and played a return week's engagement.

Items: Some changes have recently been made in Robert Downing's co., Mr. Aveling and Mr. Meredith being no longer members.—Katie Putnam received a message from the Texas Firemen's Association Saturday, in session at Dallas, informing her of her unanimous election as an honorary member. Miss Putnam gave a farewell supper to her co. Saturday night, and the pleasant incidents of the past season were recounted.—Dockstader's Minstrels will be here next week.—Katie Putnam will add Little Nell and The Little Detective to her repertoire next season.

JOPLIN.

Haven Opera House (H. H. Haven, manager): Lester and Allen's Early Birds gave a variety show 14 to large house. Performance tame and piece and co. weak. Montanioe's Ten-cent Tent Show is having a hard time here. Raining all week.

COLUMBIA.

Haden Opera House (J. E. Crumbaugh, manager): One of the largest and finest audiences of the season greeted Marquette Minstrels 14. This troupe is composed principally of traveling men and business men of St. Louis, and give a refined entertainment. Their trips are limited; no bookings ahead.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Robert Downing 12, with first-class support, rendered the Gladiator to good audience, and earned his enthusiastic reception by his masterly work. He is well fitted by nature and education for tragedy, and he should take front rank very quickly. Ragan's illustrated lecture course opened 17 to large and delighted audience. Season closes 25 with Emmet.

HANNIBAL.

Park Opera House (J. B. Price, manager): Rhea delighted a fine house 14 with Fairy Fingers. She is ably supported by Edward Bell. Lester and Allen's Early Birds 31; J. K. Emmet June 1.

NEBRASKA.

FREMONT.

Turner Hall (George F. Loachen, manager): Daniel E. Bandmann in Jekyll and Hyde 11. Fine house and well received. Receipts about $100. Uncle Tom's Cabin co. (Boston Double Mammoth) 15; good house; poor show; receipts $84.

OMAHA.

Opera House (Thomas F. Boyd, manager): Lizzie Evans continued to fair business to the close of her engagement 12. Dockstader's Minstrels 15-19.

Grand Opera House: Peck and Fursman's Daniel Boone co. drew top-heavy house 16 and was enthusiastically greeted. The vocal efforts of little Grace Evans were the feature of the performance. J. K. Emmet 23.

The Eden Musee and People's Theatre continue to good business.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): Peck and Fursman's Daniel Boone co. 15 to fair business. Hicks and Sawyer's Minstrels June 5-6.

People's Theatre (R. S. Browne, manager): Royce-Lansing Musical co. presented Private Tutors 17-19. This is a good co., though small, and music was dispensed from every every imaginable instrument. House dark next week.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Royce and Lansing's Swiss Bell-Ringers appeared 10 to a small house. Bandmann, in his version of Jekyll and Hyde, pleased a fair audience 17. Mr. Bandmann's dual impersonation was a powerful one, especially as Dr. Jekyll. He is supported by a capable co. Dockstader's 28

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): Wilbur Opera co. 14, week, to good houses. Susie Kirwin and J. E. Conly were the same favorites as of old. The comedy roles were well taken by W. H. Kohnle and Harry W. Tie Deerick, and the balance of the co. were satisfactory. The chorus was large and well drilled. The bright costumes and fine marching of the ladies in Merry War and The Grand Duchess called forth great applause.

DOVER.

City Opera House (George H. De Meritt, manager): Manager De Meritt takes a benefit 24. Dan'l Sully in Daddy Nolan will be the attraction. He will get a packed house, inasmuch as he is decidedly popular in this city, and his many friends look for an opportunity like this to testify their regards.

CONCORD.

White's Opera House (B. C. White, manager): A Brass Monkey 17, to a very small audience. The play is like all of Hoyt's absurdities—plotless and inane. The best people of the other cos. were selected to give A B. M. the usual boom.

NASHUA.

Theatre (A. H. Davis, manager): Herminie 17, by Redmund and Barry, was pronounced an elegant presentation by the small but critical audience present. Hoyt's new play, A Brass Monkey, was given here 19, rather poor house. The piece is lively, has plenty of good singing, and, in common with the other efforts of the author in this line, will probably be a success.

Opera House (George Swain, manager): Mora, in repertoire, at cheap prices, held the boards week of 14, to good business. Am pleased to note the advancement of this little lady in her profession.

EXETER.

Opera House (J. D. P. Wingate, manager): Abbey's U. T. co. gave good performance to large house 14. Janauschek comes 22 in Mary Stuart. Chanfrau comes in June, as does also Redmund and Barry.

NEW JERSEY.

NEWARK.

Miner's Theatre (H. C. Miner, proprietor): A large and representative audience greeted Louis James and Marie Wainwright 21, and applauded the performance with an enthusiasm that has seldom been equaled in this theatre. The play presented was the tragedy Virginius. Mr. James, in the title role, is a manly and sympathetic actor, with a graceful presence and musical voice. Miss Wainwright as Virginia was charming; she has a sweet, girlish presence, and fills the role most faithfully. She made a most gratifying success. The balance of the cast was good. Virginius will be presented at the Saturday matinee and evening performance. For Tuesday and Friday evening, Othello; Wednesday evening, Ingomar, and Thursday evening, Hamlet.

Jacobs' Opera House (H. R Jacobs', proprietor): The spectacular melodrama, Passion's Slave, was the attraction 21, and will remain on the boards for the balance of the week. Since its last presentation in Newark, entirely new scenery has been secured. A number of new songs and dances have been introduced by the different members of the co., the clever artists Jeppe and Fanny Delano appearing to advantage.

Newark Opera House (Fred. Waldman, proprietor): The Four Tourists Big Novelty co. is the attraction this week, presenting an excellent entertainment.

TRENTON.

Taylor Opera House (John Taylor, manager): Murray and Murphy presented Our Irish Visitors to an elegant house 19. The performance gave satisfaction. Martin Hayden 2-6. Rose Coghlan has canceled her engagement for 30.

Adam Forepaugh's Circus 16 drew immense crowds both afternoon and evening.

SOMERVILLE.

Mirror Hall (William M. Alberti, proprietor): The Rutgers College Glee Club appeared before a good house 18, benefiting West End Baseball Club. Irish Comedy co. 25.

NEW YORK.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Frank Frayne attracted large audiences the past week, appearing in Mardo the First and Si Slocum the last half of the engagement. The trained animals were a special feature. This week, Florence Bindley; N. S. Wood 28—week.

Grand Opera House (P. H. Lehnen, manager): Closed last week. The announcement for the present week is Dore Davidson in Dr. Jekyll and Mr. Hyde, three nights.

Casino closed.

Arena: Irwin Brothers attracted large audiences the last four days of the past week.

Item: W. H. Holloway, of the J. A. Stevens co., is at his home in this city. The season just closed, he says, has been very successful.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): N. S. Wood, with a good co., were rewarded with large attendance past week, when The Waifs of New York and The Boy Scout were produced. Florence J. Bindley in Dot next week.

Items: Charles Kohler, a German comedian, engaged at the Troy Theatre, died at the Union House Monday evening of heart disease.—Charles Mortimer, of this city, is scoring hits with the press in his support of Julia Anderson. Forepaugh's Circus 29.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The house was crowded 14 with the representative people of the city, the occasion being the testimonial benefit to Manager Clark, when James O'Neill presented Monte Cristo giving excellent satisfaction. After the third act Manager Clark was called before the curtain, and in a few well chosen remarks told of his gratitude to the public, and to all who had so kindly assisted in making the affair a success. Cawthorn and Josie Sisson in Little Nugget 15 had a fair house, and gave a very pleasing performance.

CANANDAIGUA.

Kingsbury's Grand (S. Kingsbury, manager): Stanley Macy in The Kindergarden came to fair business 14. As usual they gave a good performance, and the funny antics of Macy, Bruening and others kept the house in a roar. Zozo comes 28.

BUFFALO.

Academy of Music (Meech Brothers, managers): Barry and Fay in McKenna's Flirtation did a very good business last week. Algiers will be tried on the public during the present week.

Court Street Theatre (H. R. Jacobs, manager): Ada Gray in East Lynne, week of 4, did only a medium business. One of the Bravest follows.

The Museum offered Nelson's Mammoth comb. They were well received by good-sized audiences. Stanley and Pixley's New England Home opened 21.

OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): Waite's Comedy co. played week of 14, to packed houses.

Item: With last week's engagement Manager Fairchild closed his career as manager of the Opera House, and the interest of the theatre will be looked after in the future by W. L. Hoskins.

WATERTOWN.

City Opera House (E. M. Gates, manager): Joseph Murphy presented The Donagh for the first time here 16, to a large audience. Murphy is an old favorite, but The Donagh is not as well liked as are his other pieces. Scenery good. Stanley Macy and co. in The Kindergarden drew another big house 18. The co. is larger and better than ever, and the numerous specialties were received with rounds of applause. Newton Beers' Alone in London 23. The house will close its regular season with Zozo 30. Manager Gates is well-pleased with the season's business. All good attractions having received a liberal patronage.

PORT JERVIS.

Opera House (George Lea, manager): Cawthorne and Sisson's Dramatic co. in Little Nugget played to poor business 16. His is a strong co. with a roaring comedy, well put on, and capitally played. Phosa McAllister, a new face to our people, won her way to popular favor on her first night in Taken From Life 17-19. She is an emotional artiste of the high class, and is well supported. Bunch of Keys June 2.

Item: After a most successful season the Phosa McAllister co. closed here 19. Their dates for next season are already filled.—Harry M. Clark's Comedy co., booked for this place last week, canceled without notice because of a dissolution of partnership.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Lillie Clay's co. 14, played to a good house despite rain. McCarty and McCall's True Irish Hearts co. had a small audience 18. Marion Keith 21, in May Blossom; Lee's Ten-cent Show 28-30; Forepaugh exhibits here 31.

Items: The regular season of the Opera House closes 21. Summer season opens sometime in July.—Branch O'Brien was in town 16, arranging for Marion Keith's benefit, which occurs 21.—She is a native of Poughkeepsie and is fondly remembered by scores of old friends. The advance sale is very large. Manager Sweet is gaining in popularity all the time. He is constantly being "surprised" with some valuable present by his friends, and has on hand a good-sized stock of gold watches, ebony canes, match-safes, etc. The genial manager ought to be a happy man.—A lodge of Elks will probably be organized here next Fall.—Harry Bullard, the well-known and gifted young tenor, for a long time with B. and M. Opera co., has left it and accepted a leading position with Fisher's Comedy co.

KINGSTON.

Opera House (C. V. DuBois, manager): Sanger's Comic Opera co. closed a successful week's engagement 19, presenting La Mascotte, Olivette, Chimes of Normandy, The Mikado, etc., to crowded and well-pleased audiences. The co. is a good one. Marion Chester, Marie Burton, Susie M. Fulton, Dolly Le Moyne, Messrs. James, Harvey, Gillow, Watson and E. P. Smith are all artists of decided ability. Mr. Smith's rendition of the character of Gaspard in The Chimes of Normandy is deserving of special mention.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): Chanfrau and co. in Kit and The Octoroon 14-16 to fine business. Chanfrau was the leading favorite, but the other members of the co. shared the honors with him, and mention should be made of Grace Wade, little Florence Ethel and Eugene Bertram as Manuel Bond. The humorous part was filled by W. W. Taylor and Bassett Willard, who are certainly good comedians. In The Octoroon W. H. Turner as Wah-no-Tee was especially good, and the colored jubilee singers added much to the presentation. Florence J Bindley in Dot 17-19 to good houses. Miss Bindley did some excellent acting, and her support was good. Miller Freeman's Circus to excellent business 19.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Dore Davidson in Bandmann's version of Dr. Jekyll and Mr. Hyde 24 is the only announcement. Dark last week.

Grand Opera House (Jacobs and Proctor, managers): Florence Bindley in Dot attracted fair-sized audiences 14-16. Chanfrau in Kit and The Octoroon was well attended 17-19. J. K. Sidley, of this city, made a hit as Jerry Sleeper in Kit, as did W. H. Turner as the Indian, Wah-No-Tee, in The Octoroon. Co. evenly balanced. Tony Pastor's co. and Pete Baker divide the present week. Topack and Steele next, followed by Zitka, which will probably close the season of this house.

Items: Chanfrau will not close, but plays all Summer.—"The Rosalind Waltz," a pretty composition by Charles Ball, of this city, was played by the orchestra at the Grand last week. Mr. Ball was formerly director of the Rice Opera co.

HUDSON.

Opera House (E. Waldron, manager): The Two Old Cronies 12 to fair-sized audience. Entire co. excellent, every feature being good; singing of the best.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Good audience saw Stanley Macy in The Kindergarden 17. Newton Beers plays Lost in London 29 for benefit of attaches of this house. Joseph Murphy June 1-2.

OGDENSBURG.

Opera House (George S. Ryan, manager): Joseph Murphy drew a full house one night this week. The Donagh, his new play, is full of startling situations and dramatic power. Dixey's Adonis 26; seats selling rapidly.

ELMIRA.

Opera House (W. E. Bardwell, manager): Professor Bastleman at his own benefit 15 was greeted by a full house. No bookings.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Andrews, C. L.
Anderson, W. C.
Allen, Harry
Alsop, W. L.
Arden, Edwin
Allen, Viola
Abell, Floride
Bacon, C. R.
Barrows, J. O.
Browne, Edwin
Bender, Albert
Barron, J. M.
Bell, Gus
Bennett, Will
Bates, Maude
Burgess, Mgr. N.
Bennett, Mrs. R.
Burton, Carrie
Brandon, Olga
Brigham, W.
Brandon, Lou
Bell, H. C.
Bruaker, C.
Barney, A. N.
Beaumont, C.
Bradley, H. B.
Cooper, Geo. S.
Campbell, J. W.
Clapham, George E.
Curtis, F. (2)
Clark, H. M.
Clark, D.
Claire, E.
Cooper, Leo
Conyers, Joseph
Clark, Miss H. M.
Cook, Arthur,
Cooper, Jas.
Caldwell, J. M.
Clemens, W. C.
Craig, C. G.
Clark, H. R.
Corbett, J. L.
Crowell, G. W.
Conway, Lizzie
Clarke, Creston
Daly, W. H.
Durham, S. J.
DeBang, J. O.
Dell, Wm.
De Schmidt, Louis
Douglas, E.
Depew, H.
De Bar, Blanche
Driscoll, Harry
Elliott, W. T. (2)
Emerson, William
Eagan, L.
Erwood, R. T.
Ellis, C. T.
Fisher, P. D.
Fletcher, Kate
Florence, Neil
Fischer, Theo.
Franklin, Nellie
Fawcett, Owen
Gutman, V.
Geoffrey, M.
Gran, Robert (2)
Gervaise, Ed.
Guthrie, F.
Granger, Maud
Greenwood, Marie
Gallatin, Alberta (Tel.)
Gardner, Mgr. C. A.
Glover, Lottie
Gilman, A. B.
Gunter, A. C.
Grandin, E. E.
Hughes, H.
Hunnecker, S. C.
Hart, John
Harry, J. F.
Huntington, Grace
Heath, Marie
Habenhore, Emil
Hawley, Hattie
Harrison, Fred.
Holland, Ethel
Hayden, Wm.
Husted, H. E.
Hess, C. D. (Mgr)
Harcourt, Wm.
Hanlon, G. W.
Ianess, W. A.
Jones, O. B.
Johnston, F.
Jarvis, P.
Jackson, Charles
Janauschek, Mme.
Kennedy, Lillian
Kendall, Lizzie
Keene, T. W.
Knight, George S.
Koehler, C. J.
Kidder, Edward
Kendall, Ezra
Leslie, Harold
Lingard, C.
Levy, E. H.
Lowe, G. W.
Lang, C. F.
Leech, Mr.
Leigh, Helen
Livingston, Mrs.
Logan, A. B.
Lennon, Nestor
Lombard, W. D.
Locke, Charles E.
Lotta.
Longworth, D. G.
Lewis, Annie
Leland, E. B.
Learock, Geo.
Moore, William
Marvin, Annie
Martin, Geo. O.
Maynard, Alice
Marie, Stella
Madigan, Thos.
Murry, F. L.
McManus, Chas.
Mills, Geo. C.
Misco, T. E.
McKay, Andrew
Maur, H.
Metz, Prof.
Meredith, Harry
Morris, Geo. O.
Mortimer, H. J.
Mathews, G. E.
Montford, Eva
Monitor, Gus
Mattox, P. S.
Magialey, B.
Monroe and Rice
Morris, Lillian B.
Owen, Walter
Owens, J. W.
Owens, E. A. (Tel.)
Phillips, Augustus
Periet, Atermann
Purcell, Wm.
Peck, L. E.
Plympton, E.
Potter, Josie
Putnam, Mgr. K.
Patters, H.
Paul, Edith
Pollock, Miss E. F.
Randall, Adelaide
Rooney, Mgr. Pat
Rising, W. S.
Rosenthal, J. J.
Reynolds, Vivian
Russell, Harold
Reiss, Fred.
Ritchie, I. G.
Robb, J. H.
Redmond, J. R.
Stafford, Wm.
Stevens, H.
Sweetman, W. P.
Stone, E. G.
Serrano, T.
Seymour, Effie
Spencer, Edward
Samon, Zera
Smith, A. W.
Sellers, Harry
Shattuck, Otto
Smyth, W. G.
Simmonds, D. F.
Seymour, H. P.
Truss, G.
Tremaine, Olive
Thropp, Florence E.
Travers, E.
Tompkins, W. C.
Tucker, E.
Tobin, M. W.
Tearle, O.
Vender, Harry
Vane, Alice
Vaughn, Harry
Vroom, F.
Von Duren, A.
Vincent, C. E.
Von Leer, Sara
Van Veghten, E. H.
Whitecar, W. A.
Weaver, Addison
Wilson, H. P.
Williams, O.
Wall, Geo. P.
Winter, Annie
Waldron, May
Walker, M.
West, W. H.
Winston, Jennie
Weston, F.
Wyman, Walter
Waters, Joe
Whelan, M. M.
Wallace, M.
White, M.

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The Mirror for the Summer.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them on the following terms, by forwarding address and the amount to this office:*

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for thirteen weeks.
Free of postage.

A Gracious Deed.

This is a busy world and there are a good many selfish people walking about on it. The practice which a well-known novelist has aptly characterized as "dollar-snatching" infects all classes here and breeds that nervous haste which causes men to imagine that they "haven't time" to do much of anything else.

It is the pleasanter, therefore, to recall the unanimity, the generous co-operation which distinguished the members of the profession who turned aside to take part in the testimonial to Mr. Wallack. In no other walk of life would such a consolidation for purposes of cheer and compliment to an individual be possible. It was not, perhaps, the man whom they thronged to honor with their services and crown with their talents—it was the manager, who for forty years had occupied a position of uninterrupted prominence in the capital city of this continent.

In honoring Mr. Wallack's public career every actor who assisted shared the feeling that he was honoring his own calling. And this was the animating spirit of every department of the memorable testimonial.

The labors of Messrs. Palmer and Daly in engineering this event was one of its most gratifying features. Rival managers combining in behalf of one who had been a rival of many years standing, is a spectacle that illustriously denotes the undercurrent of cordiality which peremeates the guild.

To Mr. Palmer especially was due the successful issue of this performance. He unselfishly devoted weeks of patient and intelligent effort to the affair. But this is only the last of a long series of valuable services which go to prove that in A. M. Palmer the whole profession has a powerful advocate and representative—a man who, irrespective of personal interest and business policy, has shown himself to be ever ready to lead or follow any movement that is designed to aid or improve the drama and the drama's votaries.

Two Associations.

The Actors' House, which the Actors' Fund Association contemplated establishing, has not become a reality, although the plan and purchase were formally determined upon nearly a year ago. The reasons for the delay are good and sufficient—in so important a matter the Trustees wisely manifest a disposition to exercise the utmost caution, and their decision to wait until an entirely suitable property is found, cannot fail to meet with the approval of the profession. It is likely that the House will be bought and occupied before another year has elapsed.

Meanwhile, the new theatrical organization, the Players' Club, has made more rapid progress. It will shortly occupy a building which has been given to it outright by its princely president, Edwin Booth. This Club is unquestionably destined to exercise a worthy influence on the drama. While the Actors' Fund will continue to concern itself with benevolent works of the most urgent and far-reaching nature the younger association will strive to foster the æsthetic and intellectual departments of the stage, and offer to its members the opportunity for social intercourse of an elevating character. The reflection that Mr. Booth's generosity was extended to this Club rather than to the Fund should be tempered by the thought that the profession will be permanently benefited by a representative artistic and social institution such as the former is intended to be, and that the Fund will be quite in a position to make its purchase when the proper time comes.

While the Players' Club will probably become a factor in dramatic culture and a conservator of the dignity of the stage, the Fund, once established in a home of its own, will have a more direct and practical duty to fulfill. The proposed building will doubtless embrace the features of a great theatrical exchange, in addition to its philanthropic functions. There will be an amalgamation of all the interests in the profession, without the hardships or the irregularities growing out of the present system, or rather lack of system in transacting theatrical business. The Fund's Dramatic Bureau, recently established, has met with great popularity.

The advantages of a mediumfor making engagements, which is free from all the disadvantages of a private agency, conducted solely for the object of personal gain, are widely recognized by actors and managers alike. Does not the success of this experiment show very plainly that an exchange, with other facilities, and run on similarly unselfish principals, would be a welcome and beneficial departure, that would still further accentuate the breadth of purpose and the admirable utility of our great theatrical benevolent society?

The Mirror in London.

London Dramatic Review, May 12.

Mr. Harrison Grey Fiske, of THE NEW YORK MIRROR, writes me: "In the *Review* of April 7 'Ignotus' says, in one of his readable notes, that the way in which the two principal New York theatrical papers slang each other reminds him of Messrs. Potts and Slurk. In proof of this assertion he quotes a paragraph from a dramatic journal of this city, and characterizes its vulgar violence—very properly—as 'playing it low.' 'Ignotus' errs in attributing Eatanswill tactics to THE MIRROR. I shall be surprised if he can point to one instance of this paper 'slanging' any dramatic publication in its editorial columns. If he cannot, I trust that he will amend his opinion."

Let me hasten to assure Mr. Fiske that, although the paragraph to which he takes exception might bear the construction he puts upon it, yet it was far from my intention to find fault with THE MIRROR. The extract quoted was taken from the New York *D—— N——*, and consisted in a violent attack upon its contemporary, which I characterized as low—and low it certainly was. If Mr. Fiske will turn back to his file of the *Dramatic Review* (that is, supposing he keeps one), he will find in its columns many tributes to the worth of THE MIRROR, a journal which I have upon one occasion described as "the best theatrical paper in the world." I have never seen any abuse in THE MIRROR directed against its contemporary, the *N——*, whereas, the latter is continually attacking and villifying its rival. Under these circumstances, we over here naturally conclude that THE MIRROR is the stronger of the two, and our sympathies are with it. I don't think I can give Mr. Fiske any greater assurances of my respect for his publication, or say anything more to convince him that the awkward construction of my sentence is to blame for the impression conveyed.

At the same time, I am free to maintain that the controversy now going on between them as to their respective circulations is creditable to neither, and reminds one more than ever of Eatenswill. We don't hear of high-class journals representing other interests or professions behaving in such an undignified manner. Here again, however, THE MIRROR appears to have the best of the encounter, for in its last issue to hand appears a bold and straightforward challenge to the *N——* to post $500 in a sort of sweepstake, the first prize to be taken by the largest circulated theatrical journal. THE MIRROR has already put up its "monkey." I am a sportsman, and prepared to lay five to four on THE MIRROR.

London Stage, May 11.

THE MIRROR, like *The Stage*, has done its best to go ahead, and by devoting itself strictly to the theatre, and leaving its rivals to split up their influences by dealing with racing in one column, with prize fighting in a second, and with the drama in a third, has won its present enviable position.

Personal.

BOUCICAULT.—Mr. and Mrs. Dion Boucicault are at the Barrett House.

COGHLAN.—Rose Coghlan will spend the Summer at her farm in Yonkers.

DAMROSCH.—Walter Damrosch sailed for Europe on Tuesday on the *Ems*.

TURNER.—Carrie Turner has signed for the Paul Kauvar company next season.

FROHMAN.—Daniel Frohman sails to-day (Thursday) from Liverpool for this city.

AMES.—Amy Ames has made a pronounced hit as the malapropian Kitty Malone, in Natural Gas.

GRANGER.—Maude Granger will spend her vacation in Europe. She leaves for England next week.

CAYVAN.—Georgia Cayvan talks of taking a flying trip to England as soon as she can get a six weeks' vacation.

DUET.—A new duet, sung by Marie Jansen and Fred. Solomon, has been introduced into the third act of Nadjy.

WALLACK.—We present an admirable portrait of Lester Wallack on the first page of this issue of THE MIRROR.

PITOU.—Gus Pitou has taken a cottage at Sheepshead Bay, and will spend the Summer there with his family.

HALL.—It is a source of pleasure to her many friends to know that Pauline Hall is rapidly recovering from her recent illness.

BOUCICAULT.—Nina Boucicault did not sail for England on Saturday last, as announced. She has decided to remain in this country.

CARLETON.—It is stated that William T. Carleton, the popular baritone, is almost totally disabled by a severe attack of rheumatism.

KIDDER.—Kathryn Kidder is to return shortly from England, where she has been playing with Wilson Barrett's traveling company.

DREW.—Sydney Drew has been engaged by William Gillette to play the comedy part in his play of A Legal Wreck, to be produced at the Madison Square Theatre.

TEAL.—Ben Teal has been engaged by Manager A. M. Palmer to stage the new play in which Effie Ellsler will appear at the Madison Square Theatre in July.

GOODALE.—George P. Goodale, dramatic critic of the Detroit *Free Press*, has come to New York on his regular Summer vacation, and is stopping at the Westminster Hotel.

REMINGTON.—Earle Remington, who played the soubrette part in C. A. Gardiner's Karl company, sails for Europe on Tuesday next. She will probably return to this country next season.

DORR.—Dorothy Dorr has received a flattering offer to play leading business in Gillette's Held by the Enemy next season but in all probability she will remain under the management of J. M. Hill.

WALSH.—Blanche Walsh, the daughter of ex-Warden Walsh, is the latest aspirant for dramatic honors. She will appear in the play, A False Couple, to be produced shortly at the Madison Square Theatre.

LESLIE.—Myra Leslie, of the MacCollin Opera company, slipped upon the stage during a performance at Syracuse last Friday evening, and dislocated her ankle. The accident will cause her retirement for several weeks.

SOTHERN.—Ed. Sothern finishes his season in Boston on Saturday night, and then goes into the country for six weeks, appearing in the new play written for him by David Belasco and Henry C. De Mille in August at the Lyceum Theatre.

FABRIS.—Amanda Fabris, late of the defunct National Opera Company, will shortly sail for England, to join Carl Rosa's company. Miss Fabris, at the close of this engagement, will appear at several of the German opera houses.

GAS.—The stars of the Natural Gas company, Donnelly and Girard, will sail for Europe at the conclusion of their engagement at the Fifth Avenue Theatre, if they find they have time enough to make the trip before the next season opens.

CLARKE.—Mrs. Asia Booth Clarke, wife of the English comedian, John S. Clarke, died at Bournemouth, England, last Wednesday evening. Mrs. Clarke was the daughter, by his second wife, of Junius Brutus Booth. She was married to Mr. Clarke in 1861.

CHARLES.—Meroe Charles (Mrs. T. A. Wise), who was injured on the elevated railroad last November, is able to be about again, and will resume her professional work next season. A suit for damages against the elevated railroad is shortly to be brought.

SCANLAN.—The season of the Irish comedian, W. J. Scanlan, will close on Saturday night at Toledo, and Mr. Scanlan will go at once to Mt. Clements, Mich., where he will spend a few weeks, after which he will return East and spend the balance of the season by the seashore.

Why Mr. Donnelly Sold Out.

Robert J. Donnelly, who recently retired from the editorship of a scurrilous dramatic sheet was seen by a MIRROR reporter the other day.

"Why did I sell my interest in that paper?" he said; "because circumstances were such that I concluded it would be more profitable to sell than to retain it. I gave the matter careful consideration. The causes which led to my decision have a peculiar interest in view of subsequent events, and recent developments have demonstrated the wisdom of my course. You see there had been a difference of opinion concerning the policy and tone of the paper for some time. My manner of conducting affairs is known to the profession. The files of the paper while it was under my management speak for themselves. My motto was 'Equal and exact justice for all,' but my partners' ideas were very different from mine. I was assured by them that I was getting out a very excellent *respectable* paper, but that it should be 'more aggressive and spicy, even to the verge of smuttiness'.

"Now 'smut' is not, never was, and never will be in my line. I had never been a journalistic scavenger, and I did not intend to become one even to oblige my partners. I declined to either write 'smut' myself, or to tolerate it in the columns which I controled. Neither did I believe in the sort of 'aggressiveness' which they fancied. Without my sanction their pet policy could not be carried out, and my refusal to grant it naturally did not tend toward harmony.

"They persisted in urging the adoption of their plans upon me, and as I had no desire to sacrifice either my reputation or the money I had invested in the venture, I remained firm. At the same time it was anything but pleasant to be combating their arguments in favor of aggressiveness and smut, and I fancied it would come to a question of either buying or selling. I had begun negotiations with a view to the former when I was induced to take an interest in a new journalistic enterprise—the designing, launching and management of which were placed in my hands at most advantageous terms. Then I naturally decided to sell my one-third interest in the dramatic paper. The figure I sold at was eminently satisfactory to me. My share was purchased by my original partner. I tell you it was a big relief to get out of the firm, especially when I had the advantage all on my side in the transaction."

"Then you came out ahead?"

"Yes, sir. I came out with flying colors, and I feel like another man since the sale. It is true, there was a disposition evident during the time elapsing between our coming to a figure and the signing of the papers which I did not like. But that is a matter which I may speak of later on. Perhaps it may make an interesting story some day. I will say, however, that the bill of sale which I was requested to sign without legal advice was such that when I showed it to my counsel he made a characteristic remark. 'Would you advise me to sign that paper?' I asked. 'Yes,' he replied, 'when you have the cash right in your hand.' I did not sign that paper, I can assure you, but a very different document, drawn up by my lawyer.

"As everybody knows," said Mr. Donnelly, in conclusion, "they put their pet theories into practice very soon after I retired. In a little over a fortnight after I sold my interest the paper was thrown out by the American News Company, which refused to circulate it because of the matter it contained, and the star writer resigned. I certainly expected they would learn the error of their ways eventually, but it surprised even me when so serious a set-back came so soon. I am sorry for the paper."

Mr. Mansfield and Miss Vernon.

A statement appeared in THE MIRROR recently to the effect that Ida Vernon had declared she would not be a member of Mr. Mansfield's company in England. This was the first intimation of the lady's intention which had been received by Mr. Mansfield or his manager, Mr. Price, according to the latter.

Mr. Price says: "Miss Vernon was engaged about two months ago for the rest of this season and for next season. She appeared on a few occasions in A Parisian Romance and was cast for Mrs. Dr. Lanyon in Dr. Jekyll and Mr. Hyde, but her appearance in this part was delayed for some time, at her request, to enable her to make thorough preparation. On the night the regular season came to an end in Brooklyn Miss Vernon gave me her address and said she would be ready to report when needed for the supplementary season in Boston. Three days later I read the statement in THE MIRROR that Miss Vernon was not going to England. Having received no intimation from the lady herself that she intended to break faith, I wired her for confirmation or denial of the report. She replied 'All right; know nothing about interview, and have not seen it.' I telegraphed again for a positive answer as to whether she intended to keep her contract. After a considerable delay Miss Vernon replied evasively that 'in view of what had occurred' she 'preferred a release.' I suppose that this will be cited as another proof that people 'can't get along with Mr. Mansfield.' It is quite time that this sort of thing was stopped. Any one can get along in Mr. Mansfield's company who is competent and will attend to business. There are people who have been with us for two years. There are others who were found wanting, and whose stay was brief. I believe this is true of any company. Mr. Mansfield is of a highly sensitive and nervous organization, but his heart is as tender as a child's, he is generous to a fault, and he has a singularly fine sense of justice. I know of my own personal knowledge that Miss Vernon was treated with the very greatest kindness, courtesy and consideration. Her word was accepted instead of a written contract. She has seen fit to break it without the slightest pretext."

Miss Vernon, when seen in reference to this matter by a MIRROR reporter, exhibited some amusement.

"My relations while with Mr. Mansfield," said, she "were personally agreeable, and there was no special cause for dissatisfaction on either side. The paragraph in THE MIRROR of May 12 was undoubtedly written in a kindly spirit to all concerned, but the writer evidently misunderstood me in respect to the declaration of my intention not to visit London. What I did say was that I would rather not go to England to open in a second-rate old woman's part like Mrs. Lanyon in Dr. Jekyll and Mr. Hyde, but I feared I must, as I had already agreed to accompany Mr. Mansfield abroad. This was merely the expression of a preference—not a determination to break my contract. After the paper appeared I received a Boston dispatch from Mr. Mansfield, asking if the interview was authentic, and if it were I might consider my engagement at an end. I replied that I had not seen the article. Another telegram from Boston asked whether I intended going to England or not. I weighed the matter carefully, and as Mr. Mansfield, without waiting to investigate, had adopted a threatening attitude in his first message, I felt aggrieved and was glad of the opportunity he offered me to withdraw from an engagement that was of no special advantage to me, either financially or artistically.

More Praises for the Annual.

EVERY DRAMATIC EDITOR SHOULD HAVE IT.

Washington Republic.

The New York Mirror Annual, edited by Harrison Gray Fiske, is a reliable and compendious yearly chronicle of the stage, that every dramatic editor in the country should have on his desk.

COMPILED WITH FULLNESS, ACCURACY AND GOOD TASTE.

The Epoch.

For many years the want of a reliable list of theatrical people and of a record of the important events of the dramatic season has been felt. Mr. Harrison Grey Fiske has at last supplied this in his Mirror Annual, a handsome and well-printed volume, containing a chronological dramatic record, the necrology of the past year, a list of the stars, combinations and stock-companies of the season just closing, and a complete directory of the profession. Mr. Fiske has compiled his work with fullness, accuracy and good taste. It is a book which no dramatic writer can afford to be without, and it will be of value to every one who takes an interest in the condition and progress of the stage. I trust it will be issued every year.

RELIABLE CHRONICLE OF THE STAGE.

St. Joseph (Mo.) Herald.

The New York Mirror Annual, edited by Mr. Harrison Grey Fiske, is a reliable and compendious yearly chronicle of the stage, that every dramatic editor in the country should have on his desk.

A CAREFUL DRAMATIC RECORD.

Springfield Republican.

Not only theatrical folk and dramatic critics, but all who are interested in the development of the stage will welcome the New York Mirror Annual for 1888. The careful dramatic record for the past year has been prepared by Albert Ellery Berg, and includes the leading dramatic events of this country, England, France and Germany. Brief summaries of the plots of the more important plays are given. Harrison Grey Fiske, editor of THE MIRROR, likewise edits the Annual, which he proposes to issue regularly in future.

INDISPENSABLE.

Boston Post.

Of the New York Mirror Annual for 1888, recently published, it is fortunately possible to speak in terms of praise. It is the first dramatic record published in this country of any real value; and, so far as we have been able to examine it, this handsome volume appears to be complete and accurate in every essential respect. It does not attempt to combine criticism with chronology, and it is much more satisfactory than if it did. The record for the year is very comprehensive. Not only will members of the dramatic profession find it quite indispensable, but that large portion of the public which follows theatrical doings with interest will need it for occasional consultation. The labor of compiling such a publication must have been very great; but it is certainly justified by the results. Mr. Fiske is to be congratulated upon his attractive and valuable volume.

COMPLETE AND RELIABLE RECORD.

Chicago Current.

The New York Mirror Annual is intended to provide the American stage with a complete and reliable record. It contains a chronological dramatic record for 1887, and much other matter valuable to the theatrical profession.

COMPLETE, COMPENDIOUS, RELIABLE.

Minneapolis Tribune.

The New York Mirror Annual and Directory of the American Theatrical Profession, edited by Harrison Grey Fiske, has just been issued. This is the first endeavor to provide the contemporary stage, from year to year, with a complete, compendious and reliable record.

RELIABLE AND USEFUL INFORMATION.

San Francisco Examiner.

A valuable book of reference for actors, managers dramatic critics, and other persons more or less closely connected with the stage, is the New York Mirror Annual, which was issued in New York a few weeks ago. It is edited by Harrison Grey Fiske, the editor of the New York Mirror, one of the few theatrical journals which seem readable and interesting to playgoers who have no personal connection with theatrical affairs. The Annual puts in concise and available form a class of facts which had been obtainable before its issue only by long and confusing investigation of many files of newspapers. There is a great deal of reliable and useful information in the book, and every one who has occasion to use it will understand how much time and trouble and judgment must have gone into its composition.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

The remains of John T. Raymond were transferred to their final resting place in Evergreens Cemetery the other day. The lot is in the vicinity of the Actors' Fund ground and near plots belonging to several theatrical people. It has been neatly enclosed and a substantial monument erected with the funds recently subscribed by Raymond's professional friends for that object. As yet no inscription has been placed on the stone.

* * *

Tragedian J. O. O'Connor asks me to insert the following par., in order to remove the suspicion of a slight to the learned orthœpist in question:

Referring to the paragraph in a recent issue of THE MIRROR, that James Owen O'Connor had *not* been "coached" by Alfred Ayres for the Star Theatre debut, Mr. O'Connor assures THE MIRROR that had he sought a preceptorjin orthœpy, Alfred Ayres would certainly have been his first choice; and that Mr. Ayres' delivery of "To Be, or Not to Be," in O'Conor's parlor, was the best rendition of that soliloquy O'Connor had ever heard.

Tragedian O'Connor's modesty, together with his grace of compliment, command at once my unrestrained envy and admiration.

* * *

A tragedienne whose tour has just come to a close, and whose future business arrangements seem to be in a condition that may be described as a little mixed, has made war in a very peculiar fashion on her leading man since last Autumn. Now, when she quarreled with him at that time on some pretext, and avowed her intention of making his position as uncomfortable as possible, he made up his mind that whatever else she might bring against him she should never have the pleasure of bringing his manhood and forebearance into question, or driving him out of the company. And so he suffered in silence the series of petty annoyances that followed.

* * *

When a woman sets out to make things warm for a man she generally succeeds in convincing him that Sheol is a polar region compared with his place of residence on this terrestrial sphere. Our tragedienne was most skilfull and ingenious at plaguing the leading man; indeed, it must be confessed that there was more genius displayed in this direction than in her acting. One evening during a performance of Leah her wig, through her own carelessness, was partly pulled off. When the curtain fell she flew into a terrific rage, stormed at the actor—accusing him of causing the accident—and ended by threatening to shoot him. As Romeo, to her Juliet, he was compelled to embrace her in the parting scene with a most confectionery assumption of ardor. One night on convulsively withdrawing his arm from her waist he found his hand bleeding from a number of painful scratches. The lady had so inserted a number of steel hat pins in her dress that their points would wickedly puncture the amorous Montague's hands. This diversion was repeated several times, until Romeo grew wary and chary of the perilous and painful bit of business. In another scene of the same play the gentle lady while reposing on the actor's breast habitually planted the brass-tipped French heel of her slipper on his toes, supplementing it with her not inconsiderable weight, and while inflicting this exquisite torture murmuring sweetly in his ear, like a certain more or less famous Mr. Tweed, "What are you going to do about it?" These are but a couple of specimens of the many devious devices whereby the actress wreaked her spite upon the actor during the entire season. He has come out of the engagement with some scars and a disposition to forget, if he can, its trials and tribulations.

* * *

Our Sage is sadly impressed with the fate of poor Benson, brought to grief by his imprudent impersonation of that brilliant financier Marcus Meyer. When a man gets so deep in the Meyer as that, he opines, suicide is the shortest, and certainly the cleanest way out.

* * *

"What's become of Dorimore, lately?" said Mrs. Partington, as she came upon the portrait of that graceful leading man in one of our back files.

"Oh, I dunno," said Ike, carelessly, "supportin' Miss Bunchlight, I believe, somewhere up town."

"Laws, sakes! ye don't say so!" moaned his mother. "How disgraceful! And how his poor mother must feel!"

* * *

Letters from England state that the Daly company in The Railroad of Love have been doing a poor business. The papers complain of the comparative obscuration of Mrs. Gilbert and Mr. Lewis. Those droll actors made the hit of the last engagement of this company in London.

* * *

One of our well-known critics found at his office the other day a case of champagne and a box of fine Havanas, accompanied by a note from a star who is shortly to play an engagement here. It expressed a hope that hereafter the critic would no longer pursue the writer with severity, but refrain from expressing his opinions in unrestrained honesty and frankness. The critic was embarassed. But he did not send back the paltry wine and the inconsequental cigars. On the contrary, he sat down and wrote a short reply, in which he said: "I accept your little gift as a purely personal token of good-will, and in that spirit I thank you for it. Nevertheless, when you present in this city the bad play that excited my critical disfavor last year I shall be compelled to repeat exactly what I said then—in spite of your excellent wine and delicious cigars."

* * *

Since Miss Martinot's exodus from the Casino cast, the impressible Sage opines that Nadjy is a misnomer. The piece should more properly be called Never Sa-die.

* * *

The statement that the Booth and Barrett profits this season amounted to $600,000 is considerably within the bounds of truth. The veracious Joseph Levy informs me that the takings of the thirty six weeks' tour amounted to $611,000. Lawrence Barrett remarked to a friend of mine the other day, "This season has made me a rich man. I was in a bad way when Edwin Booth came to my rescue. I can never be sufficiently grateful to him."

The New Theatre's Prosperity.

"The Broadway Theatre has been a success from the very start," said Manager Frank W. Sanger to a MIRROR representative the other day, "in spite of the fact that the second week of the season was ushered in by that memorable blizzard, that Fanny Davenport was ill, and in spite of the non-success of La Tosca, the business at the house has averaged, up to the present time about $6,500 a week.

"We are, of course, very much pleased and gratified at the success of The Queen's Mate, as there seemed to be some doubt in the minds of the public regarding the theatre being suited for the production of comic opera. The entire press, public, and the lyric artists unite now in acknowledging that it is unquestionably one of the best—if not the best—house for music in the country. At present I am in negotiation with Theodore Thomas, Patrick S. Gilmore and Signor Campanini for a season of Sunday evening concerts next season. I have had a sufficient number of applications from other parties, that were not entertained, looking to the giving of concerts that would have more than filled my season, but I shall adhere to the present policy of giving unusually fine Sunday evening entertainments or else closing the theatre.

"Regarding The Queen's Mate, my contract with J. C. Duff is that we shall produce three operas during the Summer. But, from present appearances, the Queen's Mate will run easily until Sept. 1, which is the end of Mr. Duff's occupancy of the theatre. If the Queen's Mate should continue to meet with the success that it is now having—the average weekly receipts being between $8,000 and $9,000—I shall arrange to postpone the production of The Kaffir Diamond, Louis Aldrich's new play, and extend the run of the opera.

"The Kaffir Diamond, the drama which we will open our Fall season with belongs, as I have said, to Louis Aldrich, who is now in Paris, having sketches of the dresses and printing made by his son-in-law, Albert L. Graves. Henry E. Hoyt will paint the scenery for the entire production, while Dazian will make the costumes, and altogether the production will be quite as elaborate as that of The Queen's Mate, introducing some new and novel electric and stage effects. Mr Aldrich will sail from England about June 6, and arrive here about the 15th. For the production of his piece there have already been engaged Isabelle Evesson, Frazer Coulter. C. P. Wilkes and Charles Mackey. The rest of the company will be engaged as soon after his return as possible.

"The Kaffir Diamond will be followed by a grand production of Mr. Barnes of New York, A. C. Gunter's own adaptation of his novel, no less than 100,000 copies of which have already been sold. It is, in fact, one of the most successful novels that has been published in this country, and its adaptability for the stage can be readily seen when I tell you that a bad dramatization of the book called To The Death, has been brought out in London, and has met with great success. Mr. Gunter's play I consider one of the strongest I have ever read.

"We have also to produce after that Pettitt and Grundy's play, The Bells of Haslemere, which ran for eighty nights at the Boston Museum this season. I have no doubt that it will be as great a success in New York as it is now in its second year at the Adelphi Theatre, London. Besides those I have already mentioned, we have a comedy-drama by one of our most celebrated American authors, while my partner, T. Henry French, who is now in London, will, while abroad, make arrangements for any great London or Parisian success for next season. There will be a special cast made up for every piece produced, and each actor will be selected to play the part he is best suited for. We shall send our various successes on tour as complete productions as they are given at the theatre, with the scenery, properties and cast, and shall not have No. 2 companies or separate organizations of any description.

Manager Hill is yet undecided whether he will close the season of A Possible Case next week at the Madison Square or take it on the road for a few weeks. The members of the company are in a serene state of uncertainty as to their future movements, but rely altogether upon the infallibility of their manager, to whom they are exemplarily loyal.

Gleanings of the Week.

Manager A. M. Palmer was suffering severely from headache when a reporter dropped into his office. "I'm completely fagged out with the work that's been done on the Wallack Testimonial," he said, "and just as soon as I have cleared matters up, which will be some time next week, I shall go up to the country—Stamford, you know—and stay there all Summer recuperating. I'll enjoy the rest, too, I assure you."

"I have just received a letter," said busy Harry Greenwall to a MIRROR reporter, "notifying me that the Les Varieties Association have amended the contract for rebuilding the Grand Opera House, New Orleans, which I shall manage next season, to Henry Dressel, and that fully $20,000 will be spent on it. We shall make it one of the finest houses in the South, and shall play in it nothing but first-class attractions. Already I have sixteen weeks' time booked, and if matters keep on as they have been going I shall have my entire time filled before another week has passed. It is my intention to make New Orleans my headquarters and to manage the Grand Opera House in person."

The city has been well and rather excessively billed for the James and Wainwright engagement at the Academy of Music next week. "No, no," said Gus Mortimer, rather vexed when a MIRROR representative asked him the simple question. "They are not going to play Gretchen next week and you're about the 600th person who has asked me that question. I wish the lithographs hadn't gone up, but those responsible for it said that the more printing out the better. Any one would naturally believe from seeing the printing that the play was to be given, and I wish it hadn't been put up. I like to go about things honestly. It's a funny thing," changing the subject, "that the James-Wainwright company should close the New York season of two houses managed by Bostonians. It closed Mr. Stetson's season at the Fifth Avenue Theatre and now it closes its own and Mr. Tompkins' season at the Academy on next Saturday night."

"From present appearances The World Against Her could have a long run at Niblo's," said Kate Claxton yesterday, "but we must close season on Saturday night because the attraction that follows us next week refuses to be bought-off. It is Hallen and Hart's company, and we have offered as high as $1,000 to them if they will let us have their week as it is all that remains between us and a long run. But it seems impossible, and so we shall have to give up the idea."

Herrmann, the magician, closed his thirty-five weeks' season at the Grand Opera House on last Saturday night, and according to John E. Warner, his manager, he has had one of the best tours in his career. "On next Sunday night," said Mr. Warner to a representative of this paper. "Mr. Herrmann will, as you know, play for the benefit of the Press Club Building Fund at the Academy of Music, and then I fancy he'll go to Europe, though he won't be able to stay away long, for he opens his next season, which is again under my management, at Omaha on August 6, beginning there a sixteen weeks' tour of California and Mexico and return, playing only the principal cities for the rest of the season. He will add several new features to his repertoire, including what he will call 'The Cremation' and 'The Golden Butterfly.'"

There is a gentleman going about town at the present moment who should, without doubt, enter the profession as soon as possible; for his assurance, to put it mildly, is such that he would soon take a foremost position as an advance agent. William Fearing Gill—that's his name—some time since conducted a series of amateur performances that were to have taken place at the Berkeley Lyceum. No theatrical license could be secured for that house, and Dockstader's was rented, as is well known. A party of fifty society people had determined to pay a visit to the Berkeley Lyceum to see the performances, but the changing of the *locale* made them alter their minds, and they went to Daly's instead. Then Mr. Gill paid a visit to Cecil Clay, Miss Vokes' husband, and had a long conversation with him. He said he knew he had no legal claim on the money, but the party had intended to see the amateur performances and, in all fairness, he thought he was entitled to half of the sum paid by the "sassiety" folks for their evening's entertainment. Seventy-five dollars must have been paid for the fifty orchestra seats, and he thought he was entitled to $37 50. Mr. Clay smiled, and smiled, and then smiled some more. But Mr. Gill—we beg pardon—Mr. Gill, did not get the money.

A young playwright took a comedy to a well-known typewriting establishment and waited many days for its return. It came not. He wrote a letter to the proprietor of the place. She sent back word that the work was not yet completed Another week passed, and the young man called himself. "What is the matter!" he brusquely inquired. "Is my comedy never to be finished?" "I'm very sorry," replied the lady in charge, "but really it was your own fault. We couldn't help it." "Help what? What do you mean?" angrily inquired the author. "Well, sir, you see," was the answer, "I gave the manuscript to the operators, and it seemed as though they'd never get through with it; they were laughing as hard as they could all day long. It's a wonder they've finished it now, sir." A face all wreathed in smiles greeted the lady when she looked up to see the effect of her words and now the young man swears he'll never take his work to any other establishment.

The following mem. is interesting. It is from one of the members of the Chip o' the Old Block company that has been out for forty-two weeks, and it will give those who have never yet tried the "road" some idea of what an organization does for almost a year: Miles traveled, 10,913; railroads traveled on, 38; time on trains, 451 hours; laid off at junctions, 31 hours; cities and towns visited, 117; week stands, 17; three-night stands, 6; two-night stands, 18; one-night stands, 72; return dates, 18; laid off, 1 week; lost by railroad accident, 1 night; different states played in, 13.

Travelers' tales are usually startling and the latest is no exception to the rule. T. B. Butler is an Irish comedian who has been all over the world with a stage partner, the team being known on the specialty boards as Butler and Russell. In speaking of the theatres in China, Mr. Butler recently said that the equivalent of ten cents admitted you and entitled you to a seat, but that for about fifty cents you could come in and stand up. The reason why standing-room was dearer than seats was because, if once seated, you could not get up and stand, and the evening's entertainment lasted about three or four hours, without intermission. For about a dollar and a half you could sit in an enclosed space and be treated to hot tea and other delicacies, whereas, for another *douceur* added to the last amount, you would be politely escorted to the stage and given the high honor of sitting among the actors, no matter whether a battle or a riot was going on.

For a young man Sam Sothern is beginning to cut quite a prominent figure in dramatic circles. Before T. W. Robertson sailed for England he purchased from him a one half interest in the play of Coward Conscience, and also entered into a three years' copartnership agreement with him to produce plays in England. "I shall sail on Saturday on the *City of Chicago*," said Mr. Sothern yesterday, "and our first work will be the production of the piece we have bought. It will be the first American play that has had its first representation in England. Then Mr. Robertson and I shall organize a comedy company for the provinces. It will be called the Robertson-Sothern Comedy company, I suppose, and I expect great things of it. Mr. Robertson's name is very strong there. Then we hope to work our way into London and become London managers. Won't I be very young for a manager? Not so very. Look at Charles Hawtree, the youngest manager in London, who has the comedy now. He's only twenty-six. True, I'm only twenty-three. But he has been a manager for three years, having produced his own play, The Private Secretary, at the Globe in 1885."

In spite of all the reports to the contrary, George S. Knight goes to Australia to play, and Mrs. Knight accompanies him. "I shall sail on June 28," said Mr. Knight, in talking of the matter, "and shall open at Melbourne, under the management of Williamson, Garner and Musgrove. My personal manager will be Frank Paul, and I shall appear in a repertoire including Rudolph, Otto and other plays that I am negotiating for. I shall be away about a year and a half, playing in Africa and India, and returning to this country by way of England. I have already engaged for my supporting company Marguerite Fish, John B. Dyllyn and Kate Behrens."

Two young men who will never have cause to regret their business relations with J. M. Hill are Mark Murphy and Thomas E. Murray, who have been boomed by the astute manager with phenomenal success. The season of Our Irish Visitors closed on Saturday night at Trenton, and in spite of the years that the play has been on the road, there is no talk of taking it off. "We shall continue it," said Mr. Murphy, "and the only difference will be that we shall have new faces and new features introduced. Of course the faces and features of Mr. Murray and myself will remain the same. Our season has been the largest we ever had, and we have renewed our contract with Mr. Hill for three years longer. That shows you what we think of his business dealings. Mr. Murray will spend the Summer at Ocean Spray, Mass., while I shall go to Saratoga. Our next season will begin the latter part of August in the neighborhood of this city."

The position of reader of plays for a city theatre is not a sinecure by any manner of means, as many hardworking members of the profession can testify. A MIRROR reporter recently saw a pile of no less than twenty manuscripts of plays that had accumulated simply because the reader of a certain house had attended to other matters for a week. It is a glowing commentary on the fidelity of these people that none has ever yet been known to slight his work, the drudgery of which is something awful.

The programmes of the Wallack benefit had entirely run out before the curtain was raised on the first act. They were gotten up with exquisite taste, and were evidently in great demand as souvenirs. A MIRROR reporter searched for one throughout the evening. He was the fortunate possessor of a press ticket which was an open sesame to every section of the auditorium. An usher magnanimously offered to sell him a programme for two dollars, but the indefatigable scribe had not given up all hope at that stage of the game. Scholarly research, however, proved of no avail, and he decided when the curtain rose on the last act that he would secure that souvenir by fair means or foul. It so happened that a bald headed individual of speculative tendency had carefully placed his high hat out of harm's way while he crowded forward to a vantage point where he could catch a glimpse of the stage. In that hat there were three genuine specimens of the souvenir—in fact a limited edition, an unmistakable trust, a corner on the market, so to speak. This was too much for journalistic human nature, and the reporter then and there, while the bold speculator was craning his neck to see Hamlet do up Laertesin the fencing scene, committed his first offence of petty larceny, by actually resorting to surreptitious means to appropriate one of the deserted triplets.

The item that originated with THE MIRROR anent an episode that occurred in the Baldwin Theatre, San Francisco, where a clergyman, during a Booth-Barrett performance recently, rose in the audience, and in his enthusiasm exclaimed, "God bless the two greatest men living!" has been copied far and wide by the out-of-town press. A writer for this journal remembers a similar incident, only under more exciting circumstances, that occurred in that city over twenty years ago. It was during the performance of The Octoroon at Maguire's Opera House. Henry Edgerton, a prominent lawyer and State Senator, was sitting in the orchestra. When Zoe was put upon the auction block, and the bidding for her charming person reached up into the thousands, Edgerton was seen to move about uneasily and excitedly in his seat. Dora Peyton bid $20 000 The auctioneer was about to "knock her down" at this figure, when Jacob McCloskey, the brutal slave-driver, stepped forward and bid $25 000. Edgerton could stand it no longer. He rose excitedly from his orchestra seat, and in a loud voice shouted, "Thirty thousand, by G—!" He only realized his position when the laughter of the audience brought him to his senses.

"I have entered into partnership with P. H. Lehnen, the Syracuse manager," said Julius Cahn to a reporter of the MIRROR, "by which I shall have charge of the management of the different opera houses to the number of about twenty, which he controls. I have already begun the necessary booking here, but during the regular season I shall be located at the headquarters in Syracuse. The Grand Opera House at Rochester has been taken in hand by the architects. It will be almost entirely new and will be a beautiful house. Not only is it being refitted, refurnished, redecorated and altered, but there is also being added a number of the latest improvements.

It is doubtful whether Henry E Dixey or his friends will appreciate the closing lines of a recent article in the *Press* of this city, which, chopped up into short paragraphs, occupied half a column of the editorial page of that paper on Saturday last. It read:

The fellow who used to be the other legs of the heifer in the old performance of Evangeline went down and down from the saloon across the sidewalk into the gutter.

So far from being in the gutter is Richard Golden that it would be safe to wager that he is at present a more steady-going, sober, industrious, and financially successful man than the writer of the paragraph, whoever the latter may be. He has been playing all the season, has turned out to be reliable, and he has written a play called Sim Prouty, which he is waiting for some one to produce.

There are no less than five soubrettes living on two floors of an uptown building not far from the Fifth Avenue Theatre, and the air in the vicinity is, as a natural consequence, continually loaded with warblings of the most ambitious nature. It is said to be a sure sign that a soubrette is out of an engagement when she sings.

The cast of Hamlet as it was presented on Monday night at the Metropolitan has excited various comments. "Just look at it," said a well-known comedian, who lives in Brooklyn. "A cast made up almost entirely of American actors, and the English contingent hardly represented at all. The men that Wallack apparently couldn't do too much for, where are they? The American actors, forgetting the fact that the proverbial camel and needle's-eye business wasn't a circumstance compared with the difficulty experienced in entering the Wallackian temple—forgetting everything but that aid was asked, how nobly they responded! The English colony here should feel very proud of the showing they made on the memorable occasion."

Milton Nobles sends this bit of art criticism to THE MIRROR: "In the first act of From Sire to Son, where Armitage is stricken with temporary loss of the power of speech, it is my custom to make a few convulsed goops, and Mabel tears open the shirt collar. During the subsequent acting of the scene I occasionally pass my hand nervously over the throat. I recently played the character in Charleston, S. C., and on the following morning as I was purchasing the daily paper at the news-stand in the Charleston Hotel, the young man in charge said to me: "Did you find your button?" Not "catching on" I asked "What button?" "I was at the theatre last night," he replied, "and I noticed that your shirt collar was open, and you kept feeling of it, and I thought maybe you had lost your collar-button." What makes the thing funny is that the fellow was perfectly serious. The incident is instructive as illustrating the varied effects of emotional acting upon different temperaments. Sometimes we touch the heart, frequently the stomach and digestive organs. In this case my emotional efforts reached only to the collar button."

This is the season of the year when very perplexing questions are brought up for the actor and actress to settle. There is none so difficult of solution as that which occasionally presents itself to the mind of the chorus girl at a city theatre when she is offered an opportunity to go on the road in a part that gives her individuality and puts her name in big letters on the programmes and three-sheet posters. "What shall I do?" said such an one to a reporter. "Where I am now I am sure of my salary, but I can see no future—no chance of advancement. On the other hand, with a road company I am offered a good part and a good salary, and it may be the opportunity of my life. Shall I lose it, because I don't feel sure whether salaries are to be forthcoming after the first few weeks?"

Comment.

THE STAGE MANAGER'S TRIALS.

Morning Journal.

Tom Robinson, who last year was brought over by Mr. Abbey to superintend the production at Wallack's Theatre, was a man of the largest experience. He had had an education in the best schools and knew his business, from the English standpoint, thoroughly. But he came in contact with the comparatively loose notions of stage-management prevalent here. He has recently published his reminiscences of the season, and while they cleverly show that in nine cases out of ten he was right theoretically, they also exhibited very clearly the fact that when the company he stage-managed was brought down to hard rules they rebeled, and simply would not learn their parts. They "kicked" against the idea of instruction. The result was not to hurt Mr. Robertson, but to ruin the theatre. He was glad enough to resign in time, the excuse being some questions of expense. Yet even the people under him largely acknowledged his capabilities.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Madison Avenue Theatre (Wagner and Reis, managers): House was dark week of 14. No bookings for week of 21. Lilian Kennedy 28, week.

AUBURN.

Notwithstanding cold and rainy weather Miller and Freeman's Circus drew big crowds 16.

PLATTSBURG.

Music Hall (J. B. Kean, manager): Arden Benedict Monte Cristo co. 19 to fair business. Witherill and Davis Comedy co. Uncle Tom's Cabin 19 under canvass.

OHIO.

COLUMBUS.

Grand Opera House (Miller Bros., managers): The Bennett-Moulton co. is meeting with deserved success. Fatinitza, Merry War and Fantine were nicely put on the past week. This week Robert Macaire, Fatinitza, The Mikado, Bohemian Girl, Merry War and Pinafore.

Metropolitan Opera House (C. A. and J. G. Miller, managers): The Orpheus Club, assisted by the Cincinnati Grand Orchestra, gave an enjoyable concert Thursday evening. The Opera Club will repeat The Pirates of Penzance 25-26.

Casino (H. B. Keller, manager): The Silbons met with such favor that they will remain another week. The burlesque of Dick Whittington will be an additional attraction.

Eichenlaub had the best show of the season the past week, and business was correspondingly good. This week San Francisco Quartette, John S. Griever, Lucille Griever, Talbot, Meader, Maud Beverly, and Smith and Reynolds.

The Wonderland Museum, under the management of J. H. Poston and Son, opened on North High street 21, with a long list of novelties.

People's (J. S. Cain, manager): Business at this house continues good, and the show seems to give satisfaction.

Items: The managers and several of the performers at Hessenauer's Casino were arrested and fined for giving a performance last Sunday. Manager Cain, of the People's, got a taste several weeks ago. Eichenlaub's cases have not come to trial yet.—The Bennett and Moulton co. may possibly extend their engagement another week.—Tom Ricketts was here last week and left for Canton Tuesday to superintend the production of Mikado and Chimes there.

DAYTON.

The Grand (Reist and Dickson, managers): A large audience attended the benefit of Treasurer Gill Burrows, Door-keeper O. C. Schenck, and Stage Manager Charles Combs, 14. The attraction was Nellie Free and Frank E. Dumm in On the Sahara. The least said of co. and comedy the better. The McGibeny Family 15-17, to splendid business. The Family consists of fifteen members, and all are thorough musicians. A more pleasant evening I have never spent. They are really wonderful.

Barnum and Bailey's Circus 16, exhibited to 28,000 people, by far the largest "tented" business ever known here.

Items. Manager Larry H. Reist has been confined for several days with chills and fever.—Grace Raven, who made such a favorable impression throughout the country in Monte Cristo, will be a member of this season's co. at the Soldiers' Home. Miss Raven is one of the most beautiful women on the American stage, and is possessed of unusual histrionic talent.—The Grand will undergo a number of changes during the coming Summer.—J. Clinton Hall and wife will arrive this week. Mr. Hall will have full charge of the co. at Memorial Hall Soldiers' Home during the coming Summer season.

CHILLICOTHE.

Clough's Opera House (George C. Tyler, manager): Undergoing a complete renovation. New curtains, scenery and appliances are being placed. Great care will be taken to make the dressing-rooms as commodious and comfortable as possible.

Masonic Opera House (E. Kauffman, manager): Powers' Ivy Leaf to a good house, the occasion being Manager Kauffman's benefit. Barnum and Bailey's show 10, gave a good exhibition.

NORWALK.

Gardiner's Music Hall (S. S. Levey, manager): J. S. Murphy in Shaun Rhue 15, to a large and delighted audience. Mr. Murphy is quite a favorite here. Supporting co. good.

Item: Mr. Murphy informed your correspondent that he would bring out a new play next season.—Theatricals are dull at present, there being nothing booked ahead, excepting Barnum's Circus June 28.

EAST LIVERPOOL.

Brunt's Opera House (Thompson and Way, managers): Zozo played to good house 14; performance fair. Two Johns to full house 15. Second appearance here this season. Opera House closed for season. It will be entirely remodeled, new stage, another gallery, etc., making seating capacity 1,200.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): John S. Murphy gave a fair performance of The Kerry Gow 17. The support was good and the attendance large. Bunch of Keys 29.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Zozo to a very full house 16, sprinkled with ladies, in The Magic Queen. Pauline Montegriffo sang her exacting lines with a strong, clear voice, and moved through the elaborate scenes with much grace. It was a good show of the kind; full of George Adams' funny pranks and tumbling. Jo. Murphy, with a good co., 20, played Kerry Gow, a worn-out Irish drama, to a Saturday night gallery house. With the possible exception of John F. Ward, Mr. Murphy is the best Irish comedian on the stage.

Items: Anna Crossman, of this city, went to Warner, cast, staged and produced the opera of Patience, singing the title-role herself. The attempt was a financial and artistic success, highly creditable to so young an actress.

NEWARK.

Opera House (J. H. Miller, manager): The Prescott-McLean co. gave a very pleasing rendition of Merchant of Venice to small business 19. They surely deserved a crowded house. Marie Prescott as Portia and R. D. McLean as Shylock acted artistically and were ably supported by G Santini as Antonio, Ward Rensselaer as Bassanio, William Howatt as Lorenzo and James D. Hadlock as Launcelot Gobbo.

Item: George H. Lennox, manager of the Prescott co., did not express a favorable opinion of our theatre, and said he did not blame the people for not coming to it.

LEETONIA.

The closing attraction came 10. Trixie, with Jesse Bonestelle in the title role, supported by fair co.; good house; excellent satisfaction.

WARREN.

New Warren Opera House (P. L. Webb, lessee and manager): Gardner's Zozo 18 to a large and well pleased house.

WAPAKONETA.

Timmermeister's Opera House (C. W. Timmermeister, manager). Nellie Free in On the Sahara drew a crowded house 17, second visit; audience delighted. Rhea 25.

DEFIANCE.

Myers Opera House (Myers and Viers, managers): The Melville Sisters, at cheap prices, 14, turned people away every night. They give a good entertainment, and are popular here.

HAMILTON.

Music Hall (Hatsfeldt and Morner, managers): Jennie Calef to light house 12; Nellie Free good house 10. McGibeny Musical Family played to a fair but refined audience 18-19, and gave a most pleasing entertainment.

Stevens' Fashion Theatre (Milt. H. Stevens, proprietor): Good houses.

AKRON.

People's Theatre (Gus Koebsel, manager): Edwin Hanford and Jessie Bonstelle in A Romp Heiress to good houses 14 16. Miss Bonstelle is a very good singer, a clever dancer, and very pretty. Edwin Hanford supports her well. The musical specialties were splendid.

Items: The above co. closed their season here—one of thirty-eight weeks. They will go to their homes in New York, Chicago and Detroit. Gus Koebsel is now manager of the People's Theatre, having bought out Jake Aberle.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): J. S. Murphy in Shaun Rhue 15 to good business. W. H. Power's Ivy Leaf was presented for the first time here 17 to a good-sized audience and made a pronounced hit. It is certainly one of the best plays of its class. The co. is a good one, and the piece is well mounted.

Items: Manager Rogers was in the city 15 and reports good business with his co. The Lyons Comedy co. He has a very strong repertoire.—Lima Lodge No. 54, B. P. O. E., will give a minstrel performance in the near future.—Faurot's Opera House will remain under Mr. Rogers' management next season.

CANTON.

Opera House (Louis Schaefer, manager): For the past three weeks theatrical business in our city has been very quiet—only two attractions, viz: The Two Johns 16, which succeeded in pleasing a crowded house and J. S. Murphy, 18, in the Kerry Gow to a fair-sized audience.

ASHTABULA.

Smith's Opera House (L. W. Smith and Son, managers): The only attraction of past week was the operetta, Land of Nod, 18-19, by local talent. Performance quite meritorious.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): Roland Reed and co. closed week's fair engagement 12, in his three plays. Mr. Reed is a good eccentric comedian, and his new topical songs and piano recitals were duly appreciated. The co. plays the "Sound Circuit," and then East over the N. P. R. R. Irish comedian James M Ward, and comic Clarke Ward and co. in The Red Fox, Peep O'Day, Arrah-na-Pogue and Eviction. They expect to do a good business.

Items: J. P. Howe is in Eastern Oregon and Idaho looking after the interests of his Juvenile Opera co., which, by the way, is doing a large business all along the line. During his absence Mrs. Howe looks after his interests here, and she makes a very clever director.

PENNSYLVANIA.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrbaste, manager): Zozo, with special scenery, pretty girls, etc., entertained an unusually large audience 16. George H. Adams was especially amusing. Miss Toma Hanlon's singing was well received. House closed for season.

Arena: Orrin Barber's railroad circus drew a large audience 17; fair performance only. Frank A. Robbins 25.

WARREN.

Library Hall (Wagner and Reis, managers): A very pleasing concert was given 14 by home talent, assisted by Emma B. Caldwell, of Toronto, a lady with a very sweet and well-cultivated soprano voice; Clara Barnes, of Buffalo, a strong contralto, and Florilla Hovey, elocutionist. Full house; every one pleased.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Tony Denier drew crowded houses 14-16. Co. exceptionally fine. A quartette composed of Mrs. A. L. Wagner, Julia O'Connell, Mark C. Baker and Perry Averill, assisted by a local chorus, gave a fine concert to large house 17. Scott and Mills in Chip o' the Old Block played to good business 18-19.

ALTOONA.

Mountain City Theatre (W. L. Plack, manager): Murray and Murphy 15 to a large audience, giving satisfaction. Tony Denier, 18, only drew fair house, on account of rain. Everybody pleased.

READING.

Grand Opera House (George M. Miller, manager): Murray and Murphy in Our Irish Visitors drew a large house 16 and gave a passable performance. A Boy Hero was given to fair houses 17-19. Both houses are now closed for the season.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): MacCollin Opera co. in repertoire 14 to good business, which increased until, at close of engagement 19, standing-room was hardly obtainable. Co. very good, and contains a number of very clever artists, several of whom made decided hits, Mabel Haas and Lizzie Hall being the recipients of floral offerings. Myra Leslie was unfortunate in slipping on the stage Friday evening, dislocating her ankle, which will cause her temporary retirement from the co.

Item: Prof. Granger's Circus, a small concern, whose principal attraction is a cyclorama of Gettysburg, became financially involved, and was compelled to close its brief career here last week.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Gormans' Spectacular Minstrels 19 to large business, and gave a good performance.

ERIE.

Park Opera House (Wagner and Reis, managers): Closed for the season. Manager Kerr tells me he has but one more attraction coming, A Night Off, 30. He also tells me the house has closed on one of the most successful seasons in its history. None but leading attractions were played, and that he had but one losing show, and that on a night when the town was filled with other attractions. Altogether Mr. Kerr deserves much praise for the successful and business-like way in which he has run the house. Just what changes will be made in the house during the Summer I cannot say, but that it will be kept up with the times there is no doubt.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Gorman's Minstrels, 17, to fair house; the finest minstrel performance here since Haverly's several years ago.

Items: At present there are no bookings for Lehigh Theatre this season. Manager Walters has entered a number for next season, however.—The manager of the new Music Hall has booked over forty attractions for next season, about half of which he has transferred from the Allentown house, of which he is the present manager.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Nat Goodwin's engagement here, which closed 19, was the last attraction booked for the season. Mr. Morrow will make several improvements during the Summer months. The past season has been the most successful one under Mr. Morrow's management.

Keith's Gaiety Opera House (B. F. Keith, manager): The opening week was a great success. S. R. O. has been displayed every night, and it is estimated that twenty thousand people have been entertained here the past week. For this week (21-26) The Chimes of Normandy will be sung, together with a variety show by Frank and Lillie Howe, John and Nellie McCarthy, Mons. Eurardo, Bartlett and Lorraine, C. W. Littlefield, Murphy and Murphy, Ella Welby, Udell and Pierce, Thomas and Watson and Mr. and Mrs. Jerry Cohen.

Westminster Musee (C. F. Handy and Co., managers): The Musketeers was a great success here week of 14 and, together with the big variety bill presented, drew packed houses. This week 21 The Mikado is given, and between its presentation The Excelsior Quartette, Tony Farrell, Jennie Leland, Melville Jansen, William and Fannie Everett, Minnie Clive, Crummins and Barrow, Nellie Howard, T. J. Hefron and Master Fenton will appear in their several selections. The season closes here in two weeks.

Sans Souci Garden (W. E. White, manager): Season opened here 21 with the Barlow Brothers Minstrels.

Circus: Forepaugh, July 4.

Items: Harry Callender, of The Providence, is engaged as purser of the popular Transportation Steamboat co. for the Summer; Frank Moore is press agent for the Musee the coming season, and Henry Salandin goes with the Gaiety Opera House.—W. Eaton Brown, whose death occurred here on the 12th inst. was one of our most talented musicians. He was for a long time in delicate health from consumption. He leaves a wife but no children. His wife is known to the profession as Brownie Courtland. During Mr. Brown's professional career he was associated with Mrs. Frank Giles' English Opera co., New England Opera co., Haverly's Merry War co., The Fay Templeton co., and from 1884 to 1888 was musical director for Lotta. The floral offerings were beautiful and profuse, especially those by the members of the press and American Band, who turned out in full numbers in honor of their departed friend.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): The Singing Class, ingeniously arranged by Mrs. Andrew Simonds, Jr., to introduce popular airs from the great masters, to be sung by Charleston's leading singers, was given 17-18, under the management of Mrs. Dr. Simonds. The performance was for the benefit of the Woman's Exchange, and was in every way a complete success, the receipts amounting to over one thousand dollars. The Singing Class will be repeated 22, for the benefit of St. Francis Xavier Infirmary.

Amateurs presented two little comedies, Misfortune and Manage ent, at the Freundschaftsbund Hall 17, for the benefit of the Philomathic Literary Society. The audience was large and all the parts well taken.

CAMDEN.

Opera House (J. L. Brasington, manager): Armstrong and Fitzpatrick's merrymakers and bell-ringers 12 and matinee to small but appreciative audiences. The female cornetist, the fine voice of Miss Beebe, Baby Laura's singing, the bass solo by Armstrong, and Fitzpatrick's character songs, were very fine. This troupe will summer in the Lake districts.

TENNESSEE.

MEMPHIS.

Fanchon the Cricket was given by amateurs to a fine audience 11 and matinee 12. Pauline Fravser as Fanchon did good work, and appeared as much at home on the stage as an old professional. The floral contributions were plentiful. The Athletic Association will give a minstrel show some time this month in the theatre.

Item: Frank Gray, our popular manager, will soon leave for New York to book for the coming season.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Helen Vaughn co filled all this week to very good business. Miss Vaughn is a very clever little actress. Support not so good. They remain all next week.

TEXAS.

EL PASO.

Myar's Opera House (Carpenter and Hinges, managers): Although it was advertised that Mrs. Langtry's performance was last of season, the Eighth Regiment Mexican Military Band Concert occurred 10 Billy Arlington appeared at a benefit for the El Paso Fire Department 12.

PARIS.

Babcock Opera House (John H Walker, manager): George R. Tremain has lectured six evenings on his travels in the Old World, illustrated by stereoscopic views. His audiences have been intelligent and appreciative.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Templeton Opera co. opened a week's engagement here 15, playing Mikado, Giroflé and Mascotte. Co. only ordinary and doing rather a light business, though playing at popular prices—25, 50 and 75 cents. Adelaide Randall Opera co. next week.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): A complimentary benefit 10, netting a fair sum, was tendered William Foster by the Tabernacle choir, assisted by every professional of note in the city. Professor Heine, blind violinist, accompanied by his wife, rendered two fine solos, which were received with great enthusiasm by the large audience. Prof. Willard Weihe, violinist, rendered solos, and conducted the large orchestra. The large body of voices of the choir made some grand music.

This week we are to have attractions at the Theatre and Opera House playing against each other. Harrison and Rogers co. present Paymaster and My Geraldine. Wood and St. John Dr. Jekyll and Mr. Hyde two nights each. Daniel E. Bandmann will present the same play at the Salt Lake Theatre 18-19.

VERMONT.

RUTLAND.

Rutland Opera House (A. W. Higgins, manager): Hanley and Ashman's Bad Boy co. gave a performance 16, but went to pieces 17; poor co.

Items: The Rutland Music Festival Association will hold its annual festival 21-25.—The Opera House is undergoing a thorough repairing.—Wallace and Co.'s Circus is billed for June 26.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Bristol's Equescurriculum, second time, 14, week, to large business. Seats for Dixey 25, opened 21 with immense sale.

VIRGINIA.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Grau's Opera co. closed a week's engagement to fair business (date not given). They gave general satisfaction.

Items: A. G. Hancock, one of the owners of the Opera House, died last Monday. He was a wealthy and highly respected citizen.—J. Tannenbaum and wife, of Mobile, Ala., spent several days in the city this week.

RICHMOND.

Musee (C. S. Thompson, manager): This is the only place of amusement now open here, consequently it is doing an immense business.

Richmond Theatre (Mrs. W. T. Powell, manager): Grau's Opera co. week of 24.

WASHINGTON TERRITORY.

SEATTLE.

Frye's Opera House (George F. Frye, manager): Annie Pixley played to S. R. O. in The Deacon's Daughter and Charity Girl 10-11. Roland Reed 16-17. fair business. Reilly and Woods June 19-20; Gus Williams 21-22; Cupid's Pranks 28-29.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Marie Prescott 16-17 presented Ingomar and As You Like It to fashionable audiences. The co. made many friends, and can count on a warm reception in the future. Welsh Prize Singers 19, gave novel and interesting entertainment; business good.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Only a Woman's Heart 16. Miss Blythe in the title role did her best, but the piece did not "catch on" for some cause. The audience was cold and seemed bored from beginning to end. Welsh Prize Singers 18, to moderate business.

WISCONSIN.

MILWAUKEE.

New Academy (Jacob Litt, manager): Milton and Dollie Nobles in From Sire to Son 12 to fair business. The piece gave satisfaction. Salsbury's Troubadours 17 in The Humming-Bird, which is very light, but serves to give Nellie McHenry a chance to display her specialties. Co. quite capable.

Grand Opera House (E. G. Rodolf, manager): Closed all week. Reopens 20 with Bunch of Keys.

Palace Theatre (O. F. Miller, manager): Boston Opera co. opened 19 in The Mascotte, giving a good performance. Amy Hovey in the title role and Charles A. Tyrrell received several recalls.

People's (J. S. Raynor, manager): The Rentz-Santley co. 11 to large audiences.

Items: W. A. Thompson, the genial business manager of the Webster-Brady She co., arrived here this week. Mr. Thompson is much elated over his success in securing an indictment by the St. Paul Grand Jury against Charles MacGeachy, business manager of Gillette's She co., who was put under heavy bail for criminal libel.—Edw. G. Cook, formerly treasurer of the Academy, is to go in advance of Dan Costello's Circus for the Summer.—Manager Rodolf retires from the management of the Grand, and Mr. Nunnemacher will assume the active management. He is to make some extensive improvements on the house during the Summer.—Both the Academy and Grand close their regular season about June 1.

MADISON.

Turner Opera House (Smith and Strasilipka, managers): Laura Dainty in May Blossom to poor business 12. The star is a pleasing little actress. Co. good, but not up in their lines. A "snap" calling themselves Nellie Siddons' Night Hawks Burlesque co. failed to please a fair-sized, disorderly audience 14. Performance not "tough" enough to suit. Kate Bensberg 22-24; Two Johns June 4; Annie Pixley 6.

JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager): Milton and Dollie Nobles in From Sire to Son, 16, for the first time in this city to a packed and well-pleased house. A Bunch of Keys 17 to a good house.

Items: Holland and Gormley's Circus to big business 14-19. The Myers Opera House will open under a new management next season.

CHIPPEWA FALLS.

Opera House (Waterman and Earley, managers): J. K. Emmet appeared to a $500 house 11.

Item: Electric lights have been placed throughout the Opera House with good results.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Love-Inman co. tried the patience of our audience 11-12 presenting Clear Grit. Play poor. The Boston Comic Opera co in Chimes of Normandy 14 and Pinafore 15, to capacity of house. Co. first-class. Amy Harvey fills the place of Bessie Louise King (formerly with this co.) admirably. The Putnam Twin Sisters (respectively 10 years old) in their pleasing specialties captured the house. No bookings for next week.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Nellie Siddons' Night Hawks to a small male house 12; Chicago Opera co. 16-19 to good houses. Co. fair.

WYOMING.

LARAMIE.

Maennerchor Hall (William Marquand, manager): Daniel Bandman and co. in Dr. Jekyll and Mr. Hyde played to a good house, 15.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Arthur Rehan, in Nancy & Co. and A Night Off, 21, week, and Wages of Sin and Dr. Jekyll and Mr. Hyde, 28, week; Janauschek, June 7-9. Manager Clarke has the time well filled for the Summer months.

TORONTO.

Toronto Opera House (Shaw and Jacobs, managers): One of the Bravest has enlivened the patrons of this theatre for past week; Charles McCarthy is the star, and gives an excellent representation of the heroic fireman, and also in his dual character of Hopwah, the celestial. His support, with one single exception (William Cronin), is mediocre; Tony Pastor co., 24-26.

The Grand Opera House boards were trodden by a mixture of professional and amateur performers, 16-19, in an apology for a play entitled United.

Items: Col. Charley Shaw, of the Toronto, benefits 25. Tony Pastor is the attraction. Dollars to dimes that the Toronto will not hold his friends.—Dr. Louis Maas, assisted by Maude Harris, concertized at the Pavilion, 12, to good house.—The testimonial concert to Agnes Thompson, 10, was also a success.—Fanny Jackson, of the Jim the Penman co., took a part in that "nightmare," United, played at the Grand.—The baggage and effects of the Claire Scott Theatrical co was seized at Gananoque, 17, just as the co. were crossing the St. Lawrence River for New York State. It was done to satisfy the demands of an irate hotel keeper. The claim will be settled.

MONTREAL.

Academy of Music (Henry Thomas, manager): Hanlons' new Fantasma to very good business 14-19. The piece does not lay claim to much dramatic merit, but the tricks and illusions are capital. Current week Joe Murphy.

Theatre Royal (Sparrow and Jacobs, managers): Arizona Joe in Black Hawks 14, week, to fair business. This is a border drama of the usual blood and thunder type, replete with hair-breadth escapes and pistol shots, desperadoes and detective dogs. It is a fair specimen of its kind. This week, Zitka; Next, Kindergarden.

Item: Hanlons' new Fantasma closes its season in Montreal.

OTTAWA.

Grand Opera House (John Ferguson, manager): Joseph Murphy and Kerry Gow drew a crowded house 18. The Donagh was produced 19 and was voted a success.

St. James' Hall: George Belford, elocutionist, gave a recital 19 before a fair-sized audience. Mr. Belford visits New York next month.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

A Narrow Escape Co.: N. Y. City May 28—week.
Arizona Joe Co.: Philadelphia May 21—week.
A Brass Monkey Co.: Jersey City May 21—week.
Ashley Drayton Co.: Canajoharie, N. Y., May 21—week.
A Night Off (Bertram-Burbidge) Co.: Cleveland May 21—week; Franklin, Pa., 28, Meadville 29, Erie 30, North-East 31, Titusville June 1, Bradford 2, Buffalo, N. Y., 4—week; Rochester 11—week; Paterson, N. J., 18—week and close of season.
Aladdin (Elsler's) Co.: N. Y. City, May 21—week.
A Narrow Escape Co: Washington, D. C., May 21—week.
Ada Gray Co.: Brooklyn, N. Y., May 21—week.
Augustin Daly's Co.: London, Eng., May to the close of July.
Annie Pixley: Bozeman, Mont., May 24, Miles City 25, Bismarck 26, Madison, Wis., June 6.
A Cold Day Co: Cincinnati, O., May 20—week.
A. M. Barron Co.: Shelbyville, Mich., May 21—week.
A Possible Case Co.: N. Y. City May 21—June 2.
Barry-Fay Co: Detroit, Mich., May 24-26.
Boy-Hero Co.: Trenton N. J., May 24 26, Brooklyn, 28—week; Paterson, N. J., June 4—week; Newark 11—week; Troy, N. Y., 18—week.
Bunch of Keys Co.: Chicago, Ill. May 21—week; Fort Wayne, Ind., 28, Mansfield, O., 29, Hornellsville, N. Y., 30, Ithaca 31, Binghamton, June 1-2—close of season.
Boy Tramp Co.: Wilmington, Del., May 24-26, Pittsburg 28—week.
Bandmann: Sacramento, Cal., May 25-26, San Francisco 28—two weeks.
Black Flag Co: Louisville, Ky., May 21—week.
Charles Erin Verner Co.: Brockton, Mass., May 24, Amesbury 25, Nashua, N. H., 26, Fitchburg, Mass., 28, Clinton 29, Lowell 30.
Conrad the Corsair (E. E. Rice) Co.: Philadelphia May 14—indefinite.
Chip o' the Old Block Co.: Philadelphia May 21—week; Brooklyn 28—week; New York June 4—week.
Chanfrau's Co.: Hoosic Falls, N.Y., May 25-26, Great Barrington, Mass, 28, Haverhill 30, Hartford, Ct., 31-June 2, Hoboken, N. J., 4—week; Troy, N. Y., 11—week.
Dion Boucicault Co.: Brooklyn 21—week, and end of tour.
Dawn Dramatic Co.: Waltham, Mass., May 26.
Denman Thompson: Denver, Col., May 28—week; Salt Lake City, U.T., June 5-7, San Francisco 11—four weeks; Los Angeles July 9—week, and close of season.
Dolores (Kiralfy) Co: N. Y. City May 21—week.
Dan'l Sully Co.: Dover, N. H., May 24, Portland, Me., 25-26, Lewiston 28-29, Bangor 30-31, Calais June 1, Houlton 2, Fredericton, N. B., 4-5, St. John 7, Moncton 8, Amherst 9, Halifax 11—week.
Daniel Boone (Peck and Fursman's) Co.: Burlington, Ia., 24, Keokuk 25, Quincy 26.
Emma Wells' Co.: Picton, Can., May 21—week.
Evans and Hoey Co.: San Francisco May 14—three weeks.
E. F. Mayo Co.: Paterson, N. J., May 21—week.
Eckert-Robinson Co.: Flint, Mich., May 21—week; Alpena 28—week.
Edwin Clifford Co: Crystal Falls, Mich., May 24, Florence, Wis., 25-26.
Eunice Goodrich Co.: Topeka, Kas., May 21—week; Wichita 28—week; Winfield June 4—week.
Edwin Stuart Co.: Waukegan, Ill., May 21—week; Elgin June 4—week; Muscatine, Ia., 11—week; Moline 19—week.
Frank Mayo Co.: N. Y. City May 14—two weeks; Brooklyn, E. D., 28—week.
Fanny Davenport Co.: San Francisco May 28—four weeks.
Fred. Bryton Co.: South Framingham, Mass., May 28, Newport, R. I., 29, Chelsea, Mass. 30, Woonsocket, R. I., 31, New Haven, Ct., June 1-2, and close.
Fred. B. Warde Co.: Los Angeles, Cal., May 21—week; Pasadena 28, Pomona 29, San Diego 30-31, San Bernardino June 1-2.
Frank I. Frayne's Co.: Troy, N. Y., May 21—week.
Florence Bindley Co.: Rochester, N. Y., May 21—week.
Felix A. Vincent Co.: Rochester, Minn., May 21—week; Dixon, Ill., 28—week; Rockford June 4—week.
Frost-Fanshawe Co.: Leechburg, Pa., 24-26.
Gus Williams' Co.: San Bernardino, Cal., May 23-24, Fresno 26, San Francisco 28—two weeks; Oakland June 11-13, Stockton 14, Marysville 15, Victoria, B. C., 18-20, Seattle, W. T., 21-22, Tacoma 23, Portland, Ore., 25—week.
Globe Theatre Co.: Monmouth, Ill., May 21—week; Elgin June 4—week.
Graham-Earle Co.: Michigan City, May 21—week; Frankfort 28—week; Rochester June 4—week, and close of season.
Gray-Stevens Co.: Lowell, Mass., May 21—week; Lynne 28—week; Lawrence June 4—week.
German Detective Co.: Waynesburg, Pa., May 24-25, and close of season.
Grace Hezlep Co.: Weir City, Kas., May 21—week.
Georgie Hamlin Co.: Glenroe, Minn., May 21—week; Hutchinson 28—week.
George M. Wood Co.: San Jose, Cal., May 28-29.
Harrison-Rogers' Dramatic Co. Denver, Col., May 21—week.
H. E. Dixey Dramatic Co.: Montpelier, Vt., May 25, Ogdensburg, N. Y., 26.
Harrigan's Co.: Brooklyn, May 21—week.
Hattie Bernard-Chase Co.: Chicago, May 28—week.
Helene Adele's Co.: Olean, N. Y., May 21—week; Elmira 28—week; Bradford, Pa., June 4—week.
Highest Bidder: Boston, May 21—week.
His Lordship Co.: Brooklyn, E. D., May 21—week.
Humpty Dumpty (Denier) Co.. Pittsburgh, Pa., May 21—week.
Harry Lindley Co: Barrie, Can., May 21—week.
Ida Van Cortland Co.: Muskegon, Mich., May 21-30, Big Rapids 31-June 2, East Saginaw 4—week; Bay City 10—week; Alpena 18—week.
John Dillon (Wanted the Earth) Co.: Milwaukee, Wis., May 27 28.
J. K. Emmet Co.: Atchison, Kas., May 24, St. Joseph, Mo., 25, Leavenworth, Kas., 26, Kansas City, Mo., 28-30, Jefferson City, 31, Hannibal June 1, Keokuk, Ia., 2
John S. Clarke: Philadelphia, Dec. 26—indef. season.
Joseph Murphy: Belleville, Can., May 28, Kingston 29, Brockville 30, Ogdensburg, N. Y., 31, Oswego June 1-2, close of season.
Jennie Calef Co.: Washington, D. C., May 21—week.
John S. Murphy: Carbondale, Pa., May 24, Honesdale 25, Newburg, N. Y., 26, Naugatuck, Ct., 28, Winsted 29, New Bedford, Mass., 30, Waltham June 2.
Kate Purssell Co.: Pittsburg, Pa., May 21—week, and close.
Kittie Rhoades Co.: Lancaster, Pa., 21—week
Kate Claxton Co.: N. Y. City May 14—two weeks.
Lyon's Comedy Co.: North Manchester, Ind., May 21—week.
Laura Dainty Co.: Chicago, Ill., May 21—two weeks.
Lewis Morrison Co.: Sacramento, Cal., May 28—week.
Lost in London (Newton Beers) Co.: Utica, N. Y., May 24-26, Watertown 28, Oswego 29, Auburn 30, Lockport 31, Hamilton, Ont., June 1-2, Toronto 4—week; St. Catharines 11, Woodstock 12, London 13, St. Thomas 14, Chatham 15, Mt. Clemens 16, Toledo, O., 18—week.
Little Puck (Frank Daniels') Co.: Pittsburg, Pa., May 21—week.
Lottie Church Co.: N. Y. City May 21—week.
Lost in New York Co.: N. Y. City May 21—week.
Lizzie Evans: Leadville, Col., 23-25, Aspen, Cal., 26, San Francisco June 11—three weeks.
Little Nugget (Sisson-Cawthorn's) Co.: Bridgeport, Ct., May 24-26; Newark, N. J., 28—week; Brooklyn June 4—week; Albany, N. Y., 11—week; Buffalo 18—week, close of season.
Mattie Vicker Co.: N. Y. City May 21—week.
Mrs. Langtry: San Francisco May 14—two weeks and close season.
Main Line (W. L. Allen's) Co.: Milwaukee, May 28—week; St. Paul June 4—week, Minneapolis 11—week.
Mrs. James Brown Potter Co.: St. Paul, Minn., May 24 26, Duluth 28, Eau Claire, Wis., 29, Milwaukee 31-June 2.
Milton Nobles: Pittsburg, Pa., May 21—week, and close of season.
Marie Prescott: Chicago, Ill., May 21—week.
Mora Co: Newburyport, Mass., May 21—week.
Maude Banks: Waltham, Mass., May 29.
Melville Co.: Fort Wayne, Ind., May 21—week; Muskegon, Mich., 28—week.
Monte Cristo (Benedict's) Co.: Belleville, Can., May 24, Peterboro 25, Lindsay 26, Toronto 28—week.
Mattie Goodrich Co.: Toledo, O., May 21—week.
Muggs' Landing Co.: Brooklyn, E. D., May 21—week.
Mazulm (Imre Kiralfy) Co.: Boston, Mass., May 21—week.
Martin Hayden Co.: Trenton, N. J., May 21-26.
Muldoon's Picnic (Humphrey-Crossley) Co.: Youngstown, O., May 24, Cleveland 25-26, Westerly, R. I., 31.
Maggie Mitchell: Meriden, Ct., May 24, Bridgeport 25, Danbury 26.
Madison Square (A. M. Palmer's) Co.: Boston, May 21—week.
Natural Gas Co.: N. Y. City May 1—indefinite.
Nellie Free Co.: Indianapolis, Ind., May 21—week.
Negrotto Co.: Joplin, Mo., May 21—two weeks.
Old Oak Co.: Brooklyn, E. D., May 21—week.
Oliver W. Wren Co.: Princeton, N. J., May 24, Medford 25, Atco 26, Williamstown 28, Elmer 29, Sweedsboro 30, Beverly 31, Florence June 1, Hightstown 2.
One of the Bravest Co.: Buffalo, N. Y., May 21—week; Cleveland, O., 28—week.
O. B. Collins Co.: N. Y. City May 21—week.
One of the Finest (Hassan's) Co.: Paterson, N. J., May 21—week; Hartford, Ct., 28-29.
Patti Rosa Co.: Sacramento, Cal., June 15-16.
People's Theatre (J. S. Sturdevant) Co.: Garden City, Kas., May 21—week.
Pete F. Baker Co.: Syracuse, N. Y., May 24-26, Albany 28—week.
Paul Kauvar Co.: Chicago, May 14—four weeks.
Pathfinder Co.: Eau Claire, Wis., May 21—week; Winona, Minn., 28—week.
Ruby Lafayette Co.: Norfolk, Neb., May 21-26
Robert McWade Co.: Cincinnati May 21—week.
Rosina Vokes' Comedy Co.: N. Y. City May 21.
Reilly-Wood Co.: Pamona, Cal, May 24, San Diego, 25-26, Los Angeles 28—week.
Robert Mantell Co.: N. Y. City May 28—week.
Rajah Co.: Kansas City May 24-26, Chicago, Ill., 28—week.
Richard Mansfield: Boston, Mass., May 21—week.
Roland Reed Co: Butte City, Mont., May 21—week; Helena 28-31, Bozeman, June 1, Billings 2, Miles City 4, Bismarck, Dak., 5, Fargo 6, Winnipeg, Manitoba, 7-9, Brainerd 11, Duluth, Minn., 12, Du Bois, Pa., 15, Williamsport 16.
Robson-Crane Comb.: Chicago May 21—indefinite.
Run of Luck: Chicago, Ill., May 21—indefinite.
Robert Downing (Gladiator) Co.: Denver, Col., May 21—week.
Ransome Dramatic Co: West Superior, Minn., May 21—week.
Ranch King (Clifton's) Co: Chicago, Ill., May 21—week.
R. H. Baird Co: Clinton, Ont., May 21—week.
Rhea Co.: London, O., May 24, Urbana 25, Findlay 26, Sandusky 28, Tiffin 29, Bucyrus 30, Mt. Vernon 31.
Sawtelle Comedy Co.: Berlin, Can., May 21—week.
Storm Beaten Co.: Wilmington, Del., May 24—26.
Salsbury's Troubadours: St. Paul, Minn., May 28—30, Minneapolis 31—June 2.
Soap Bubble Co: Rawlins, Wyo., May 24, Evanston 25, Park City, U. T., 26, Ogden 28, Provo 29, Salt Lake 30-31, Logan June 1, Eagle Rock, Idaho, 2.
Silver King Co. (Miner's): Hoboken, N. J., May 21—week.
Still Alarm Co.: N. Y. City, May 21—indefinite.
She (Barrow-Staley) Co: Milwaukee, Wis., May 21—week.
Switzer-Hamilton Co.: Peoria, Ill., May 21—week; Davenport, Ia., 28—week.
Tremaine Comedy Co.: Bennington, Vt., May 21—week.
Two Johns Co.: Grand Rapids, Mich., May 24-26, Chicago 28—week; Madison, Wis., June 4.
Two Old Cronies: N. Y. City May 21—week; Pittsburg, Pa., 28—two weeks.
True Irish Hearts Co.: Brooklyn May 21—week; N. Y. City 28—week.
Uncle Tom's Cabin (Poole) Co.: N. Y. City May 28—week.
Uncle Tom's Cabin (Witherell-Davis) Co.: Franklin, Vt., May 24, North Troy 25, Newport 26, Coventry 27.
Under the Gaslight (Turner's): Boston, May 21—week; Providence, R. I., June 4—week.
Ullie Akerstrom: Concord, N. H., May 21—week; Worcester, Mass., 28—week; Boston, June 4—four weeks.
Vernona Jarbeau Co.: Philadelphia May 21—indefinite.
World Co.: Boston May 28—week.
Wilson Theatre Co.: La Crosse, Wis., May 21—week.
Wittlauffer's Comedy Co.: Matteawan, N. Y., May 21—week.
Webster and Brady's She Co.: Chicago, Ill., May 14—two weeks, Milwaukee, Wis., 28, Kalamazoo, Mich., 29, Detroit 30.
Waite's Comedy Co.: Binghamton, N. Y., May 14—two weeks.
Winnett's Passion's Slave Co.: Newark, N. J., May 21—week.
W. J. Scanlan Co.: Ann Arbor, Mich., May 24, Ypsilanti 25, Toledo, O., 26.
Zozo: Canandaigua, N. Y., May 28, Watertown 30.
Zitka: Syracuse, N. Y., May 28.

OPERA AND CONCERT COMPANIES.

Bennett-Moulton Opera Co. (A): Columbus, O., May 21—week.
Bostonians: Boston May 14—two weeks, close of season.
Corinne Co.: Philadelphia May 21—two weeks.
Conried-Hermann Opera Co.: St. Louis, Mo., May 21—indefinite.
Carleton Opera Co.: Baltimore May 21—indefinite.
Duff Opera Co.: New York City May 21—indefinite.
Nadjy (Casino) Co.: N. Y. City May 14—indefinite.
Grau's Opera Co.: Richmond, Va., May 21—week.
Gilbert Opera Co.: Providence, R. I., May 28—week.
McGibeny Family Concert Co.: Mount Vernon, O., May 24, Madison, Ind., May 25-26.
Mexican Band: St. Louis, Mo., May 28—two weeks; Evansville, Ind., June 11, Vincennes 12, Terre Haute 13, Danville, Ill., 14, Lafayette, Ind., 15, Indianapolis 16, Chicago 17—two weeks, thence to Paris, France.
McCaull's Co. (No. 1): N. Y. City May 2—indef.
McCaull's Co. (No. 2): Washington, May 21—two weeks.
MacCollin Co.: Cleveland, O., May 21—week; Toledo 28—three weeks Cincinnati June 18—sixteen weeks.
Noss Family: Portage, Wis., May 24, Morriston 25, Tomah 26, Sparta 28.
Pearl of Pekin Co: N. Y. City May 21—week; Brooklyn 28—week.
Pyke Opera Co.: San Francisco, Cal., May 21—week.
Royce-Lansing (Bell Ringer) Co.: Madison, Neb., May 24, Norfolk 25.
Wilbur Opera Co.: Haverhill, Mass., May 21—week; Boston 28—ten weeks.

MINSTRELS.

Allen-Atchison's: Salem, O, May 30.
Dockstader's Minstrels: Kansas City, Mo., May 21—week.
Hennessy Brothers' Co: Carthage, N. Y., May 24, Copenhagen 25, Antwerp 26
San Francisco Minstrels N. Y. City May 21—week.

VARIETY COMPANIES.

Andress' Carnival Co: Memphis, Tenn., May 21—week; Forrest City, Ark, 28, Lone Oak 29, Little Rock 30-June 2, Morrilton 4
Foster-La Rosa Carnival: Denver, Col., May 14—two weeks.
Hermann: N. Y. City, May 27.
Kellar: Philadelphia, May 21—indefinite.
Hallen and Hart's Co.: N. Y. City, May 28—week, and close of season.
Harm-Cook Co.: Clifton Springs May 24, Middleport 25-26.
Lily Clay's Comb: Boston, Mass, May 21—week.
McKanlass' Specialty Troupe: Butte, Mont., May 25—play the territory.
Pat Muldoon Comb.: Burlington, N. J., May 24.
Rentz Santley Co.: Chicago, Ill., May 21—two weeks.
Spark Brothers': Salem, O., May 25.
Swiss Bell Ringers: St. Louis, Mo., May 28—week.
The Night Owl Co.: Chicago, Ill., May 21—week.
Vienna Lady Fencers Co.: N. Y. City May 21—indefinite.
Whitney Family: Dansville, Mich., May 24, Mason 25, Leslie 26.

CIRCUSES, ETC.

Barnum's Circus: St. Louis, Mo., May 28—week.
Charles Lee's Circus: Newburg, N. Y., May 21—week.
Forepaugh-Samuel Circus: Mount View, Cal., May 24, Redwood City 25, Livermore 26.
Forepaugh's Circus: Newburg, N. Y., May 24, Holyoke, Mass, June 14.
Frank A. Robins' Circus: Owosso, Mich., June 1.
Hunting's Co.: Carbondale, Pa., May 23-24, Archibald 25-26.
Miller-Freeman Co.: Hoosic Falls, N. Y., May 24, North Adams, Mass., 25, Greenfield 26, Northampton 28 Holyoke 29-30.
McKinley Circus: Sedalia, Mo., May 21—week.
Orton's Circus: Knoxville, Tenn, May 21—indefinite.
Orrin Bros: City Mexico—indefinite.
Prof. D. M. Bristol's Equescurriculum: Brattleboro Vt., May 24-26, Holyoke, Mass., 28—week.
Sells Brothers': Ypsilanti, Mich., May 24, Lapeer 25, Caro 26
Stowe's Circus: Cincinnati, May 21—two weeks.
Sam MacFlinn's Circus: Huntington, W. Va., May 21—week.
Shields's Circus: Mt. Sterling, Ky., May 24-26.

—During the recent illness of Frederic Bryton, Clay Greene has been playing his part in Forgiven, evidently to the satisfaction of all concerned, judging from the reports of our provincial staff.

—At a performance of Alone in London in Brockton, Mass., last week, during the sluice-house scene, one woman was carried out of the theatre in hysterics, and two others fainted.

Australian Notes.

SYDNEY, April 18, 1888.

At the Theatre Royal Williamson, Garner and Musgrove recently revived H. M. S. Pinafore for a period of three weeks yet, notwithstanding that the opera was placed upon the boards in a style superior to anything seen in this city, it failed to catch on with the public to the extent anticipated by the triumvirate and so was withdrawn last Friday evening. On Saturday, April 14, was produced for the first time in Sydney Princess Ida with the undernoted powerful cast: King Hildebrand, Edwin Kelly; Lady Blanche, Alice Barnett; Hilarion, Duncan Young; Princess Ida, Leonora Braham; King Gama, Howard Vernon; Cyril, W. H. Woodfield. After the run of Princess Ida we are promised Alfred Cellier and B. C. Stephenson's opera, Dorothy, at present being produced in Adelaide with Nellie Stewart, William Elton, Fanny Liddiard, Knight Aston and Leuman in the cast. Alfred Cellier in the conductor's chair.

A. T. Kennedy, the mesmerist, who has been filling the Opera House for some weeks past to the gratification of Harry Lyons and F. E. Hiscocks, who were partners in the spec, closed last Saturday week, and on the following Tuesday left for London, thence to America. He returns about August next with some novelties for this country.

The Fisk Jubilee Singers, who have been doing a tour of Australia for a long time past, reappeared at the Opera House last week to a moderate house. However, things have looked up considerably since the opening night, and they are likely to take a heap of money away when the season closes.

At the Academy of Music Fred. Hiscocks' Federal Minstrels have just closed a fairly successful season, extending over ten weeks. At present they are in the city of black diamonds; from there to Brisbane and further North. I do not think they will be a success, as there are too many cooks to share the broth with.

At the Criterion Theatre in this city Brough and Boucicault's company have been producing Robert Buchanan's beautiful comedy of Sophia to the greatest business known for the past four weeks. The company comprises Phil Beck, Cecil Warde, Ada Lee, Florence Trevelyan, Pattie Brown, G. S. Titherage, J. F. Cathcart, Dion Boucicault, Jr., Myra Kemble, George Dash Gordon, E. Roma, and others. Sophia will hold good for another few weeks. H. J. Magee, the courteous business manager for Brough and Boucicault, has, during his short sojourn among us, made a heap of friends by his agreeable and gentlemanly manner to each and all the patrons of the Criterion Theatre. Long may he continue to fill his present position.

The burlesque company presided over by Brough and Boucicault is at present on tour in New Zealand. They are under the management of Sutherland Cunard.

At our old exhibition building, situated in Prince Alfred Park, we have what is called by the few private individuals who are running the concern, a centennial exhibition, but the place is nothing more nor less than a huge shop and store room for the leavings from the Adelaide Exhibition. The spec is a failure, but as the building has been leased for eight or ten weeks they are compelled to keep it open. Concerts take place occasionally under the direction of Leon Caron, and Brock and company from London give pyrotechnical displays each Wednesday. Both the concert and fireworks draw immense crowds.

It is reported here that Williamson, Garner and Musgrove are about to dissolve partnership, the junior member of the firm proceeding to London, where, in conjunction with Alfred Cellier, they have already secured the lease of a leading theatre. Nellie Stewart will also proceed to London.

Alfred Dampier, a popular actor here, who has held his own against all comers for the past three years, is about to take the road, accompanied by his leading lady, Lily Dampier, and their well-drilled company. He will be away some twelve months, and during that time will appear in Newcastle, N. S. W., and the surrounding districts, Brisbane, and many hundred miles beyond, and open at the Alexandra Theatre, Melbourne, which place he has leased for six months, about the beginning of next October.

Nelson Decker and a compact company opened the Grand Opera House in the City of Brisbane for the first time, producing Held by the Enemy.

At the close of Brough and Boucicault's comedy season in this city, W. J. Holloway, Essie Jenyns and company will return for a season. They are at present playing at Brough and Boucicault's pretty Bijou Theatre in Melbourne, and from there proceed to Launceston, Tasmania.

Charles Arnold is at present in this city having recently arrived from London under engagement to the popular caterers for public amusement, Brough and Boucicault. Arnold is accompanied by May Harmann and a very clever performing dog, and it is their intention to open at the Bijou Theatre, Melbourne, early in May in Clay M. Greene's musical comedy, Hans the Boatman.

Williamson Garner and Musgrove's Opera company at present playing at the Royal here proceed to Brisbane in two weeks time.

On dit, that Carrie Swain, who has made a heap of coin during her late New Zealand tour, reappears at our Theatre Royal after Dorothy season. Fergus Hume, of Melbourne, who wrote The Mystery of a Hansom Cab, has been requested by Frank Gardener to write two new pieces for Carrie Swain, to be produced during her stay here.

Harry Rickards, accompanied by a number of English Music Hall artists, is again in Australia. He opens in Adelaide on the 28 h inst.

Maggie Knight, a popular actress, who left here for America some months ago, arrived by the Orient last week from London.

In Brisbane (Queensland) at the Gaiety Theatre, Charles Harding and Gracie Plaister, supported by a fair company, have been playing a round of operas, consisting of Mikado (the right of which has been secured from Williamson, Garner and Musgrove), Belle Helene Maritana and others. They are doing but moderately.

Signor and Signora Majeroni occupy the boards of the Theatre Royal in the above city. Stock pieces have been produced, such as Corsican Brothers, Queen Elizabeth, Fedora, Scrap of Paper, The Ironmaster, etc.

Manager J. C. Williamson has taken up his abode permanently in this city, having purchased valuable property at Elizabeth Bay, the home of our leading merchant princes and wool kings.

Ada Ward is again in this part of the world, having arrived in Melbourne a week or two since.

Emelie Melville, Verdi and Tilly Salinger were last heard of in Geelong, Victoria.

Charles Warner and his daughter Grace are at present playing a season at the beautiful Princess Theatre, Melbourne, supported by Williamson, Garner and Musgrove's company. Road to Ruin, School for Scandal, London Assurance and Fool's Revenge being the attractions. He proceeds to Adelaide in a few weeks. Previous to his departure he will appear in Manville Fenn and J. H. Darnley's farcical comedy, entitled The Barrister, playing the name part.

Agnes Thomas is with Bland Holt at the Royal Melbourne in a grand revival of New Babylon by Ar.

George Darrell's last new production, Hue and Cry was recently placed on the boards at Sandhurst, Victoria.

The Amy Sherwin Opera season commences at the Opera House, Melbourne, May 17. It is said she will introduce several artists lately arrived from the States, season to last twelve weeks.

Frank Clark's All Star combination, including Duda, Garretta, May Cameron, Wilson Fields, Hanson and Cameron, are at present performing at the Victoria Hall, Melbourne. At the close of the month they go to Sandhurst and Ballarat for a term.

Isabel Morris recently appeared as Lady Teazle at the Princess to Charles Warner's Charles Surface.

In the Courts.

CHIZZOLA VS. SALVINI.

The legal warfare that has been carried on for the past few years between Charles A. Chizzola and Tomaso Salvini, the great tragedian, is still unsettled. Chizzola was the manager for Salvini when he came to this country a few years ago. The tour was not at all successful, and at its conclusion there was a deficiency of $12,000. Chizzola wants the actor to pay his share of the losses incurred during the management, and is suing him in the Supreme Court to recover $6 000 damages. He asserts that the loss was chiefly due to the fact that Salvini did not play the number of nights weekly that had been agreed upon. On behalf of the actor, a motion was made before Judge Lawrence, of the Supreme Court, to compel Chizzola to pay $250 as security for costs of the action, alleging that he was a non-resident. Chizzola contested this motion by declaring that he had lived in this country for years; that he had served in the American army, but had never been naturalized. Judge Lawrence after due consideration of the case, denied the motion, upon the authority of the case of James H. Mapleson, decided several years ago, when the question of his non-residence was raised.

M'VICKER VS. CAMPANINI

The trouble between manager James H. McVicker, of Chicago, and the tenor, Italo Campanini, which resulted a few weeks since in an attachment being procured against the property of the tenor, has been temporarily settled. The manager sues Signor Campanini in the Supreme Court to recover $2,800 for breach of contract, alleging that the latter had contracted to hire his theatre for one week during the present month, but had neglected to keep to the terms of the contract. Because of the fact that the singer is a non-resident manager, McVicker secured an attachment against his property, in order, if possible, to secure the amount of his claim. Franklin Bien, as counsel for the tenor, has obtained from Judge Lawrence, of the Supreme Court, an order vacating the attachment, and has filed an undertaking to secure any judgment that may be recovered against Signor Campanini.

BARRYMORE VS DAVENPORT.

Efforts are being made to have Maurice Barrymore's suit against Fanny Davenport over La Tosca (which he claims has been plagiarized from his Nadjezda) tried with all convenient speed, in order that the dispute may be determined as quickly as possible. The last move in the case has been taken at the instance of the actress, through her counsel, ex-Judge A. J. Dittenhoefer, who procured from Judge Lawrence, of the Supreme Court, an order appointing Henry Cachard commissioner to take the testimony at Paris, France, of Victorien Sardou and Mme. Sarah Bernhardt. As soon as their testimony has been taken it will be returned to this country, and used as soon as the case is brought to trial upon the entire issues involved. Thus far Miss Davenport has a point in her favor by the decision of Judge Barrett refusing to grant an injunction to restrain her from producing the play.

BARNES VS. WALLACK AND FROHMAN.

Annie W. Barnes, assuming that in October, 1884, she had been engaged by Lester Wallack and Charles Frohman to take the part of Miss Prim in the play called Nita's First, which was produced at the Star Theatre, sued the managers in the City Court to recover $210 damages for breach of contract because they had discharged her. She claimed that her engagement was for a period of six weeks, at a salary of $35 per week, and that Wallack and Frohman had discharged her without cause. Judge McGowan and a jury listened to the case on Monday. Judson G. Wells appeared for the actress, and ex-Judge Dittenhoefer protected the interests of the managers. Their testimony was to the effect that Miss Barnes had not been employed for any definite period, but had only been tried at rehearsal, and, being found incompetent, no engagement was made with her, and for that reason she was not permitted to perform in the play.

The jury gave a verdict in favor of the actress for $35, the value of one week's services. The result of this is that the managers are allowed their costs in the action, amounting to about $70, so that the judgment is practically in their favor.

FITZGERALD VS. GILMORE.

Some time ago E. Fitzgerald, a scene-shifter at Niblo's Garden Theatre, was injured by the fall of a portion of the scene, while he was in the act of setting the kitchen scene in the second act of The Golden Giant in which Mr. McKee Rankin was performing. Fitzgerald received a scalp wound, which incapacitated him from work for some weeks. He was confined at St Vincent Hospital. After having been there awhile, the Actors' Fund interested itself in his case, secured him the best treatment possible; saw that he had the best of care, and provided for all his wants. After he was discharged from the hospital he instituted proceedings in the Supreme Court to recover $10 000 damages from Manager Edward G. Gilmore for the injuries he received. The case has just been tried before Chief-Justice Sedgwick and a jury, and resulted in a victory for the manager as the jury awarded the scene-shifter a verdict of but $50 damages.

THE A. D. F. A.—STEPS TAKEN FOR A DISSOLUTION

The American Dramatic Fund Association has at last taken legal proceedings for a voluntary dissolution, and a petition, signed by a majority of the trustees having that object in view, was presented to Judge Lawrence, of the Supreme Court, this week, who appointed Elliott Sandford referee to take testimony, with a view to ascertaining whether such a step is for the best interests of all concerned. Among the directors and trustees who signed the petition are John Gilbert, Robert B. Roosevelt, W. J. Florence, Theodore Moss, Joseph Proctor, John H. Stoddart, William Warren, William R. Denham and George Becks. They state the object of the Fund, among other things, as being to make provision for members who might be incapacitated from pursuing their professional calling, and gave as the reason for desiring the dissolution that the property is insufficient to meet the demands of the beneficiaries.

The petition states that since the organization of the Fund there has been a great change in the method of conducting dramatic companies, so that there are but a few resident members to properly conduct the business, there being but fifteen members qualified under the rules to be directors, and the majority of the directors reside out of the State. There has also been noticed a great neglect and inactivity on the part of leading actors to join the association, and so great has this been that but one member has come in within five years. The amount paid to annuitants during the year of 1887 did not exceed $32 40 to each member. The Fund and property of the association amounts to $55,803 82. There are about thirty-five annuitants, including nine widows and five sick members. There are about twenty-five subscribing members. Because of this state of affairs, the directors think that it will be for the best interests of all concerned in the Fund to have it distributed, rather than continuing to pay small and decreasing annuities. As soon as the referee shall have made his report upon the application, it will be presented to the court.

THE BROADWAY THEATRE CAPITAL STOCK.

The capital stock of the Broadway Theatre Company has been increased again, so that now its capital is $250 000. A certificate to this effect was filed last week in the office of the County Clerk. The original stock of the company was $40 000 which was subsequently increased to $190,000 and now to $250,000. Its shares are $100 each. The debts and liabilities of the company, according to the certificate filed, are $44 619 50.

Serenity on the Stage.

If any one looks through the series of finely engraved portraits of actors and actresses in Parson's "Minor Theatre," published about a hundred years ago, he cannot fail to note a certain serenity of expression and comity of gentlemanly and ladylike features.

These suggest the repose and balance of well-trained minds and spirits in a happy poise. The same applies, in a measure, to dramatists of the day, and contrasts strongly with the disquietude and vagueness of modern theatrical portraitures.

In the one is to be discovered the calm results of scholarship, careful study, and mature convictions, which aim rather at a tout-ensemble, equilateral impressions and conception of characters in their entirety.

In that earlier day it was regarded as the highest tribute that could be paid to one of its most accomplished actresses; that

"In the whirlwind of passion tho' furious and warm,
The force of her judgment gives law to the storm.
She roved the dominions of human ability,
But stopped on the verge ere she passed possibility."

An actor needs not a long experience of the New York stage to have his countenance corrugated with all sorts of bizarre and abnormal outlines, and to find himself the victim of the face-twisting text and business of dramas which constantly demand a puddle in a storm and a tempest in a teapot.

Whoever has followed the methods of the great performers has discovered that their climax was reached not by an overburst of boisterous delineation and spasmodic gesture, but rather by a reserve of manner and demeanor which suggested Jupiter at the moment of launching his bolts and flashing his sharpest lightning.

So was it with Garrick and Kean, with Booth and Forrest, with Cushman and Rachel (to cite the same versified)—

Who played till the tremors increased in gradation,
And the frame was an organ of tender vibration.

All great dramatic writing leads up to these possibilities and affords to the actor his opportunities for the discharge of his electric bolts with overwhelming effect. NESTOR.

Gossip of the Town.

Henry Aveling has left the Robert Downing company.

L R Stockwell manager of the Alcazar, San Francisco, is in the city.

W. J. Ferguson has been re-engaged by A. M. Palmer for next season.

Sadie Kirby has resigned her engagement with the Casino company.

Mr. and Mrs. George Postlethwaite (Virginia Dreher) have sailed for England.

Gustave Amberg will give a Summer season of comic opera at the Lexington Avenue Opera House.

Lydia Landon will appear next season as Lady Macbeth, and her friends are sanguine of her success.

Mr. and Mrs. Tony Pastor sail for England on June 9, to be gone for about nine weeks. They will be accompanied by Gussie De Forrest.

William Seymour has written Richard Mansfield that he cannot act as stage manager of the latter's company during the coming engagement in England, on account of ill health.

The Bijou Opera House will be sold at auction at the rooms of R. V. Harnett in Liberty street, to-day (Thursday) at noon.

The season of the Thalia Theatre, which has been a successful one, closed on Saturday night last, with a benefit to Gustave Amberg, which was largely attended.

Helen Harrington will play during the Summer season at the Philadelphia Casino. She will assume the title role in Boccaccio.

Alfred Hudson, first old man of the Boston Museum stock company, has been engaged to support Ullie Akerstrom in Annette, the Dancing Girl, during her season at the Boston Theatre.

Steve Corey, for the last three seasons with Lizzie Evans, left the company at Denver last week, on account of ill-health. He will return to his home in Massachusetts for the Summer.

Lena Merville and Marion Elmore, two of our brightest and cleverest soubrettes, deny the statement that they have been engaged for next season by C. R. Gardner.

Ernest Augustus Hamlyn, of the London *Dramatic Review*, forms one of the delegation of officers and members of the Honorable Artillery Company of London, which has come here to participate in the 250th anniversary ceremonies of their brethren in Boston.

Herrmann will give a performance in aid of the Press Club building fund at the Academy of Music on Sunday next. The scale of prices has been increased and a large number of seats have been sold through the exertions of the members.

Jennie Kimball has temporarily abandoned her pleasure trip to Europe with Corinne, although it is possible if the Summer engagement at the Boston Museum can be limited to four weeks, that she may find time to take a hurried trip to England and Scotland in August. Mrs. Kimball denies the report that H. R. Jacobs is to become the manager of Corinne.

The regular series of Windsor Theatre excursions up the Hudson will begin on Sunday next, when the *Sirius* will go up to West Point and Newburg. Quite a number of professionals will be present, and a concert and entertainment will be given by Henrietta Markstein, the pianiste; Ella F. Porter, Eugenie Shuman, Walter Wade, Sig. Aquabella and others.

Peck's Opera House, at Coolidge, Kas., is expected to be finished by the middle of June. It will be built of iron and stone, and will have a seating capacity of over nine hundred. It will be stocked with new scenery, and have every modern improvement.

A. P. Burbank, the elocutionist, was so elated over the presence of fifteeen persons in the audience during his entertainment at Le Mars, Iowa, on the 15th, that after the "show" he invited them to an "ice-cream treat" at a neighboring saloon—and to his astonishment they all accepted. He thinks he is solid with that community now.

Mr. and Mrs. Frederic Bryton will pass their vacation at their Summer residence in Woodstock, Vt. Clay Green, who is fulminating a new play for Mr. Bryton, will be their guest.

Two performances of different versions of She were given in London on Saturday last for copyright purposes—one by Edward Rose, at the Haymarket Theatre, and one by Miss Graves, at the Novelty.

R. D. McLean's impersonation of Shylock is given much praise by the Philadelphia critics. According to one of the papers, he invests the character with new and telling points, and makes of the part an intellectual and intense impersonation.

At the conclusion of the present Boston engagement of the Madison Square Theatre company, which lasts one week longer, the organization will rest until the middle of August, when it opens in San Francisco.

W. J. Scanlan has been doing an enormous business in Michigan. Some places where he has followed Joseph Jefferson he excelled the latter's receipts, according to his manager's statement.

S. Miller Kent, who is essaying one of the parts in His Lordship, has been engaged by Nat Goodwin as leading man of his company, which opens its season at Minneapolis on August 27.

L. C. Jones has been engaged by J. C. Lewis as business-manager of the latter's Si Plunkard company, which opens under the management of Harry J. Goodnow on August 27.

W. A. Whitecar commenced a starring engagement last week at St. John, N. B., appearing in Victor Monaldino, Francesca di Rimini, Othello, Mountain Courier and The Fool's Revenge. He opened auspiciously on the 14th, and, according to reports, achieved a distinct success. He is capably supported by George R. Edeson, W. B. Murray, H. S. Chase, E. B. Tilton, Percy Sage, Misses Amosnino, Sheridan, Sawyer and Rainford. Mr. Whitecar is a decided favorite in the Canadian provinces, and the papers rate him highly as an actor.

According to advices from England the Lord Chamberlain has revoked the license of the Prince of Wales' Theatre, where Mr. Beerbohm's version of Mrs. Frances Hodgson Burnett's story, Little Lord Fauntleroy, was being given. This is the most important decision ever given in England, as it thoroughly protects American novelists from having their works dramatized without leave.

Gus Pitou claims that his season with both his stars has been a most successful one. R. B. Mantell played to a very satisfactory increase over last season, while W. J. Scanlan's profits are the largest that he has yet had, his business for the last few weeks in Michigan having been phenomenal. In Kalamazoo and Grand Rapids he played to the largest houses of the season.

The Rosina Vokes' Comedy Company closes its engagements and the season at Daly's Theatre on Saturday night. The theatre was originally taken for but four weeks. Owing to Miss Vokes' success, it was prolonged to six, and would be still continued, but that the manager has given orders that the renovation of the house must begin at once.

Going It, by Charles T. Vincent and Kenneth Lee, will be produced at Tony Pastor's on June 4, with the following cast: T. B. Butler, who has been specially engaged to originate the leading Irish comedy part; St. George Hussey, Verner Clarges, Addie Eaton, Owen Westford and Susie Russell.

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Fred. Marsden.

The tragedy of King Lear is not more pathetic than the tragedy of Fred Marsden.

It is a peculiar and significant feature of this case of suicide that it has elicited no harsh criticism, no word of blame—only the sigh of pity and the tear of grief.

While it cannot for a moment be assumed that a man, on general grounds, has a moral right to take his life if so it pleases him, yet attendant on the dead playwright's act there seem to have been many justifying, or at all events extenuating circumstances.

It could not, I think, be attributed to loss of reason. Read that farewell letter to his wife—does it not by its calm, its logic, its unflinching determination denote perfect sanity?

What torture of mind took place in the days preceding the tragedy there is no need to think. It might have unbalanced his reason had he elected to live longer—it did not exhibit any sign of disturbance in the last words his hand penned:

"When you read this I shall have found rest or passed from the knowable to the unknowable. I have always claimed that no man can be held bound to any contract to which he is not a party, and Nature is simply impertinent when it demands a man should go and endure when he feels that life has no future for him."

And the ideas expressed in those lines, written on the very brink of death, were deep-seated, for they were expressed to me, almost word for word, shortly before the troubles began that led to his suicide. I was spending the evening in his study, and the conversation had drifted into a discussion of man's origin, responsibilities and destiny. He sat on one side of the desk in lounging-jacket and slippers, smoking a mammoth meerschaum, in whose nut brown color he took a pardonable pride. The subject of the hereafter was a favorite one with Marsden. He was a pronounced Agnostic. I distinctly remember his saying:

"It is absurd to blame the poor wretch who jumps into the Hudson or blows out his brains. Our desires were not consulted in regard to living; why should we consult the desires of others in respect to dying? One of the first principles in business is that you can't hold a man to a bargain that he didn't make, and which, probably, he wouldn't have made if he had been asked. Consequently he has a perfect right to end his life if he chooses, and when he chooses. To deny this is to deny that reason is superior to prejudice. The proposition that because a man may have a soul he mustn't suicide is absurd, for if he hadn't a soul he wouldn't be able to comprehend his right to absolute freedom of choice."

This may, or may not, be sophistry—it certainly proves that at a time when he was happy he entertained the theories that he put so sadly into practice. On this same evening of which I speak Marsden rummaged through the drawer of his desk and found some verses he had written not long before. He gave them to me to publish sometime in THE MIRROR, little dreaming they would appear in the issue that chronicles his death. Both are simple.

ONLY IN DREAMS.

In dreams I see thy laughing eyes;
In dream s a cherished mem'ry lies,
Thought, sleeping, hurries on thro' space,
And we again are face to face.
No mocking word thy lips impress,
No frown as now thy form I press;
Again, as in the past, you're true—
Again you whisper—"I love you."

In dreams I hear again your voice;
In dreams I may again rejoice.
Oh, could you be what now you seem,
Ah, then forever let me dream.
No clouds in dreamland on the sky,
Hope glids the hours as on they fly;
Yet but in dreams I find thee true,
Or hear that whisper—"I love you."

The other he called—

BABY IS DREAMING.

My baby is lying at rest on my lap,
The light through his fair hair is gleaming;
There's a smile on his lips while taking his nap,
And I know that baby is dreaming.
Oh, could I but see with a mother's fond eye
What thoughts through his dear head are teeming,
Alas, I can only look on with a sigh,
While baby, dear baby, is dreaming.

They say that in dreams often terrors we find,
Yet o'er his sweet face smiles are streaming;
They whisper to me that his innocent mind
Can yet find no terrors in dreaming.
Oh, would I could know as I hold him so tight,
And gaze on his gentle face, beaming,
That ne'er in the future he'll swerve from the right,
But keep pure as now in his dreaming.

Dear papa is dead, we're alone my poor boy,
From my eyes the tears are now streaming
As I fear you may never know with what joy
I've gaz'd on your features, while dreaming.
The time will pass by, and in some distant spot
Some other may watch your eye gleaming;
May God in His mercy keep guard o'er your lot,
And still leave you innocent—dreaming.

It seems but yesterday that Marsden, flushed with success and flourishing a manager's retainer check for $1,000, came into my office to tell me about his contract to write a $10,000 play for Corinne. He insisted that Edward Hanlon and I should drink a glass of Pomery Sec to the success of the piece.

It has been said that Marsden was addicted to the excessive use of cocaine, or to cocoa-wine, and this affected his mind. The story is false. Sometimes, under heavy pressure, he would recuperate his energies by the use of a cocoa preparation, but it was simply as a tonic when his tired faculties needed strengthening. I recall his pointing to a bottle of Vin Mariani in his den one night and saying: "That stuff looks innocent enough but it's as bad as morphine if habitually taken. When I'm writing a play and have to turn night into day I find it serviceable, but I shun it at other times."

As a dramatic author he has left but one or two really representative specimens of his abilities. From the time that he began writing for the stage play-making was a matter of bread-and-butter. His earlier pieces—with the exception of Clouds—were pot-boilers. He found it more profitable, if not more congenial, to nail together pieces suitable for such stars as Lotta, Murphy, Reed and Scanlan, than to write plays on speculation and hawk them about from one manager to another. "Fitting stars," he said to me one day, "may be only dramatic tailoring, but it pays me $10,000 a year. When I'm rich I'll stop that business and go in for writing real plays that will reflect my own ideas and afford them genuine scope." He did write one piece to order for the Madison Square under the old *regime*—Elsie Deane. Dr. Mallory wanted it emasculated to such an extent that the dramatist rebelled, and so it was pigeon-holed. Not long ago Manager Palmer consulted the author about alterations with a view to production.

Marsden was a man of great force of character. His nervously irritable nature was quick to repel or attract people. Ready for a quarrel, he was equally ready to forgive or ask forgiveness when it was over. His perceptions were alert, keen and accurate; he had a sense of quaint humor, and could always appreciate the point of a joke; he loved an argument, and was generally efficiently equipped for any subject of controversy. He always had the courage of his convictions.

He was generous, but not improvident. No man ever went away hungry from his door. No friend in distress ever appealed to him for aid and met with a repulse. He was hospitable to a fault.

What I most admired in Marsden's character was his absolute integrity. He hated fraud and hypocrisy as the angels hate the devil. He despised the time-server, the sycophant, and flatterer; he abominated the liar. He was aggressively honest. He was incapable of deceit. A good husband, a loving father, a stanch friend—he will be remembered by those that knew him for his rare qualities of heart and mind.

H. G. F.

Gossip of the Town.

Mrs. Jean Davenport Lander will sail for Europe early in June.

Harley Merry has made his headquarters with Klaw and Erlanger.

Kate Forsythe is at liberty, and can be addressed at the MIRROR office.

A. S. Grim has taken the management of the New Music Hall, Allentown, Pa.

Mr. and Mrs. George S. Knight have taken up their Summer residence at Orange, N. J.

The Alone in London company closed a season of thirty-six weeks at Fall River, Mass.

Agnes Herndon has concluded not to star next season, and is at liberty for an engagement.

The Natural Gas Company comes into New York next season at a Broadway theatre, opening for a run on January 7.

A Noble Rogue is the title of Steele Mackaye's new play, to be produced for the first time in Chicago, at Hamlin's on June 10.

The Broad Street Theatre, Philadelphia, is for rent. A. J. D. Dixon, 206 South Fifth street, that city, can be applied to for terms, etc.

The Crystal Slipper Company will leave this city for Chicago on Saturday, and will begin rehearsals on Monday, immediately after their arrival.

Sojourning professionals can be accommodated with elegantly furnished apartments, with board, if desired, at 150 East Twenty-first street.

A cheque for $20,003, the result of the Wallack testimonial on Monday evening, was handed to Mrs. Lester Wallack on Wednesday morning by A. M. Palmer.

A False Couple, a comedy-drama by a Mr. Sheridan, will have its first production on any stage at the Madison Square Theatre next Thursday afternoon, May 31.

A professional matinee of His Lordship will be given to-day (Thursday) at the Amphion Academy, Brooklyn. Tickets may be had on application to the Actors' Fund.

A complete company is wanted for a Summer season in Mugg's Landing. Alfred McDowell, Novelty Theatre, Brooklyn, E. D., can be addressed upon the subject.

The next production that Donnelly and Girard will present to the public will be Harry B. Smith's farce-comedy, Families Supplied, which is said to have an extremely funny plot.

Adele Clarke, who starred ten years in the character of Topsy, has been engaged by Manager Poole to play the part in the new version of Uncle Tom's Cabin, shortly to be revived.

Owing to the presence of Herbert Kelcey at the Wallack testimonial, the leading part in The Wife was played at the Monday performance by Henry Miller, while William Faversham acted Mr. Miller's part.

Doblin, the well-known tailor for professionals, has severed his connection with every other establishment, and located himself at No. 854 Broadway (Morton House). Our readers will do well to make a note of this, and also of the fact that he has laid in a fine stock of Summer goods.

Master Allie and Vennie Phillips, children of the late Al. S. Phillips, are at liberty for children's parts. Master Allie will be remembered as the clever little Teddy Bump in Neil Burgess' Vim.

Edwin Booth has purchased the four-story stone house at 16 Gramercy Place, and the lately organized Players' Club will move into it in the Fall. The officers of the club will be chosen to-morrow.

Josh Ogden dropped into the MIRROR office on Tuesday, and stated that Helen Blythe, in Only a Woman's Heart, closed her very successful season on the 19th inst., at Carlisle, Pa., and returned to this city on Sunday night.

Ben Teal, who managed the stage during the Wallack testimonial, says it was the most harmonious company he ever handled—there wasn't even the photograph of a "kick." The Booth version of Hamlet was followed to the letter.

Wagner's Summer Garden Theatre at Bridgeport, Conn., opens for the Summer season on Saturday, June 2, as a family resort. The entertainments will be diversified and of the finest order. Arthur Sprague will be the business manager.

Booth and Barrett occupied a box at the benefit to Walter Thomas given at New Britain, Ct., on Monday night. Mr. Thomas has been with them the past season and has been re-engaged for their support. Ella Wheeler Wilcox and Fannie Edgar Thomas were also present.

H. R. Jacobs, the enterprising, has taken the Thalia Theatre, on the Bowery, where he will play all the attractions originally booked at the Third Avenue Theatre, while the latter building is undergoing repairs. He will adhere to popular prices, and give three matinees per week, in addition to the evening performances.

Robert B. Mantell's company is laying off the present week, Manager Pitou preferring a week of idleness to playing one-night stands between Chicago and this city at this season of the year. The season closes at the Grand Opera House on June 2, and the coming season opens at the Globe Theatre, Boston, on Sept. 27.

Harry Kelly, the son of John T. Kelly, the well known Irish comedian, was married last evening at Grace Chapel in East Fourteenth street to Leona Fontaineblieu. Mark Murphy, of Murray and Murphy, acted as best man.

Among the managers in the city at the present time are: Will T. Keogh, Owen's Academy Music, Charleston, S. C.; John R. Pierce, New Lyceum Theatre, Rochester; F. F. Proctor, Proctor's circuit of theatres; James E. Fennessy, Heuck's Opera House, Cincinnati; Theodore F. Bromley, representative of Booth and Barrett, and William Rowles, representing L. H. Crawford's circuit of theatres in Kansas.

The new Burbank Opera House, recently finished in Los Angeles, Cal., is said to be one of the most elaborate structures devoted to theatricals in the United States. It is decorated and furnished in Oriental style, and has twenty East Indian pagoda boxes. A large conservatory, filled with exotics and flowering shrubs and fountains, adjoins an immense foyer. The theatre has twenty-one separate exits, and twenty handsomely furnished dressing-rooms. It is lighted throughout by electricity, and has a seating capacity of 2,000. It will open about the middle of October. McLain and Lehman are the lessees and managers.

The Amateur Stage.

The Rival Amateur Leagues, Hawthorne, Roscius, Lyceum and Amateur Philharmonics, of New York, joined forces with the Amarauth, Kemble Booth and Melpomene, of Brooklyn, and the Jersey City Dramatic Club, on last Friday night for the purpose of tendering a testimonial performance to A. M. Taylor, one of the leading spirits of the amateur stage. A long programme was given. It included a scene from The Shaughraun, in which Edward J. Murphy gave an excellent performance of Conn, and Mrs. W. V. Schmeckenbecher acted Claire Ffolliett nearly as badly as possible. The dagger scene from The Wife was acted so far as dumb show went exceedingly well by A. J. Westermayer as St. Pierre, and George T. Pinckney as the Duke, but both gentlemen were simply inaudible. The performance ended with three scenes from The Rivals, in which considerable dramatic ability was displayed by A. M. Taylor as Bob Acres, and Frank Thonger as Sir Anthony Absolute. Mrs. J. A. J. Drew played the part of Mrs. Malaprop without apparently a spark of humorous feeling.

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Mr. Thomas Garrick made a positive hit as Appius Claudius He was so good that even while carrying the load of a detestable character, he wrung often repeated applause from the audience.—*N. Y. Daily News, Aug. 17, 1886.*

Mr. Garrick, who appears to be, next to Mr. Warde, the strongest actor in the company, gave a very acceptable presentment of the tyrant Dionysius. He is a very promising actor. *N. Y Evening Telegram, Aug. 17, 1886.*

Mr. Garrick achieved another success as the Duke of Buckingham. This rising actor plays with earnestness and intelligence, and seems steadily improving at every performance.—*N. Y. Evening Telegram, Aug. 20, 1886.*

Mr. Thomas E. Garrick played the part of Cæsar with a loftiness and dignity well becoming the greatness of the character.—*N Y. Daily News Sept. 1, 1886.*

The Buckingham of Mr Garrick could not have been bettered. It was vigorous and well read, and formed the best of support to Mr. Warde —*Providence, R. I., August, 1886.*

Thomas E. Garrick was adequate as Dionysius, and merited the bits of approval which befel him.—*Providence, R. I., August, 1886.*

Mr. Thomas E. Garrick, as the Duke of Buckingham, made a hit and sustained his part with much power.—*N. Y. World, Aug 20, 1886.*

Mr. Thomas E. Garrick was a spirited and hard-working Duke of Buckingham.—*N. Y. Herald, Nov. 19, 1886.*

Mr Garrick as Appius Claudius met with deserved favor.—*N. Y. Times Nov. 19, 1886.*

T. E Garrick, as Marc Antony, carried off the honors of the support and received hearty applause.—*Mirror, 1886.*

The support deserves special mention for its excellence and the judicious casting of parts Second in point of histr onic power was the Appius Claudius of Thomas E Garrick.—*Mirror 1886.*

Mr Garrick, as Appius Claudius was a faithful type of the designing decemvir.—*Binghamton Leader, Nov. 22 1886.*

Mr Garrick, as tyrant Appius Claudius, gave a thoroughly strong and vivid representation of the character —*Binghamton Republican Nov. 23 1886*

There was a nervous anxiety among the audience—for Mr Warde had many personal friends there—for the fate of Marc Antony at the hands of Thomas E. Garrick. * * * Step by step he enlarged his capacity to meet the full measure of the work put upon him, and the climax, with all its dread import, found him still master of the situation. * * * The man is set on fire by his own eloq ence, and burns his way to a warm spot in the hearts of his audience —*Scranton, Pa , 1886.*

The Appius Claudius of Thomas E. Garrick arose to more than mere support in flashes of strong acting.—*Chillicothe Daily News, Oct. 21. 1886*

Mr Thomas E. Garrick displayed fine powers in the role of Appius Claudius. Mr. Garrick is yet a very young actor, but he is earnest and full of study, Nature has been kind to him, for he has a good physique, an interesting presence and a full, round voice. His elocution is almost faultless and his readings are intelligent He was frequently applauded for his efforts.—*St. Louis Globe-Democrat, Feb 7, 1887.*

Mr. Garrick's Marc Antony was a vigorous effort, possessed in large measure of dramatic fire and force.—*St. Louis Post-Dispatch, February, 1887.*

Thomas E. Garrick shows rapid development in his art He is quieter and hence stronger than last season, and his Appius was an excellent effort.—*St Louis Post Dispatch February 1887.*

The support, with one exception, was poor. Mr Garrick, as the licentious and unscrupulous triumvir, Appius, was good, and possesses a voice admirably adapted to the part.—*Boston Advertiser, Nov. 20, 1887.*

Mr Garrick gives an adequate presentation of Appius Claudius, which is marked by wise sentiment —*Providence. 1888*

Mr. Garrick was enabled to show his ability as an actor, and his conscientious, able presentation of the part of Dionysius was highly pleasing to all.—*Fort Smith Journal 1888*

Mr. Garrick appeared to excellent advantage as the tyrant Dionysius, and pronounced his lines with finish and much effect —*Providence, 1887.*

Mr. Thomas E Garrick was received warmly and did excellent work so far as it was possible in the character assigned him, that of Haano, a slave.—*St. Louis Globe-Democrat, April 3 1887*

Mr. Thomas E. Garrick treated the part of Haano with his usual discrimination.—*St Louis Republican.*

Mr. Thomas E Garrick last night appeared as the Duke of Buckingham, and received very complimentary comment. Mr Garrick has a good form and a strong and pleasing voice, which insures him a successful future.—*St. Louis Globe-Democrat, April 3, 1888*

Mr Thomas E Garrick severed his connection with the Frederick Warde company last night Mr. Garrick was seen during the week in several important roles, all of which he handled in commendable form. Last night, in Richard III., he played the double parts of Buckingham and Richmond In the latter role he did most brilliant work, and received an ovation that would be an honor to the greatest of actors —* * * *April 8, 1888.*

Mr. Thomas E. Garrick, as Marc Antony, delighted those who saw him. His delivery of the oration over Cæsar's body was a masterpiece of acting.—*Newcastle (Pa.) Daily News, Oct 13 1886.*

The Appius Claudius of Thomas E. Garrick was a neat and finished performance in which dignity and force were displayed.—*Pittsburg Daily Post Oct 5, 1886.*

Mr. Garrick was a grand success in the character of Marc Antony. He imbued the part with fire and spirit, hovered between sympathetic and impetuous speech in the oration scene, and carried the close of the second and third acts so effectively that he received double curtain recalls after each.—*St Louis Globe-Democrat. Feb. 8, 1887.*

Mr. Garrick won applause for his small part of Haano, a slave. —*St Louis Republican Feb. 9, 1887.*

Thomas E. Garrick, as Julius Cæsar, strengthened the good impression he had previously made.—*San Francisco Daily Alta, May 7, 1887*

* * * Julius Cæsar has little say; in the forum he acts the part well. When assailed by his pretended friends and stricken down, he seems to have a noble conception of his situation and receives the thrusts of each without reproach. Mr. Garrick is a good actor and worthy the expressions of favor bestowed last evening.—*Oakland (Cal) Times. May 25, 1887.*

Mr. Thomas E. Garrick's Marc Antony was well done; especially his delivery of the oration over the body of Cæsar.—*Portland Telegram, June 11, 1887.*

Mr. Garrick, as Marc Antony, outdid himself and gave a most acceptable rendition of the part.—*Portland Oregonian. June 11, 1888.*

Thomas E. Garrick gives every promise of rapid development. It may be said that his success is the result of his talent in every way He has a promising future before him.—*St. Louis Critic, Feb. 13, 1887.*

Mr. ——, being indisposed, was unable to take his part as Richmond, and on the briefest notice Mr. T. E. Garrick assumed the role. He is a young actor, but did himself such credit as to receive praise not only from the audience, but from Mr. Warde himself. The combat between these was especially realistic.—*Raleigh, N. C., Nov 28, 1885.*

Thomas G. Garrick is one of the most popular and rising young actors on the American stage.—*St. Louis Republican Feb. 6. 1887.*

Mr. Garrick carried the role of Appius Claudius well making a success of a character totally removed from all sympathy.—*Helena (Mont) Herald, 1887.*

Thomas E Garrick sustained the heavies as his share and received the unanimous indorsement of the local critics on his work.—*Mirror. 1887.*

Mr. Garrick was a good Buckingham.—*Philadelphia Press, 1887.*

Mr. Thomas E. Garrick shows admirable progress, and is pushing his way forward vigorously.—*St. Louis Post-Dispatch. Feb. 12, 1887.*

Thomas E. Garrick, who is playing leading heavy roles in Fred. Warde's company this season, is attracting the attention of Eastern critics, who declare his work excellent, and he generally shares the praise with his star. —*Chicago News, 1887.*

Thomas E. Garrick has almost shared the honors with his star at the Windsor during the week. He has played the heavy parts in all of Mr. Warde's plays, and as Appius Claudius, Dionysius and Richmond has shown the splendid abilities which he possesses.—*N. Y. World, 1887.*

Mr. Garrick, as Claudius, rendered the best male support.—*Pittsburg, 1886.*

Mr. Thomas E. Garrick, the leading support of Frederick Warde, has astonished everybody by his wondrous powers.—*St Louis Sporting News, 1887.*

MACON, GA., Feb. 6, 1888.

TO WHOM IT MAY CONCERN: Mr. Thomas B. Garrick has been a member of my company for the past six seasons, and has gradually been promoted from utility to the position of Heavy Actor. He leaves me for the purpose of acquiring experience in a more extended field of practice. Mr. Garrick is possessed of dramatic ability that will make him a valuable acquisition to a company. He is invariably reliable, attentive and observant, and has my most sincere wishes for his success.

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Having resumed the management of the above named house, all correspondence in regard to dates, etc., will be addressed to me.

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MRS. R. M. LELAND.

Actor's Fund of America.

Seventh Annual Meeting, Tuesday, June 5, 1888.

NOTICE.

The Seventh Annual Meeting of the Actors' Fund of America will be held at the headquarters of the Fund, No. 145 Fifth avenue, on Tuesday, June 5, 1888, at 2.30 P. M., when the annual election of officers will take place, and the reports of the past year's work submitted. None but those members of the Association whose dues are paid to date will be entitled to vote.

A Public Meeting of the Association

Will be held on the same day, at 4 P. M., at the

MADISON SQUARE THEATRE,

at which addresses will be delivered by Col Robert G. Ingersoll, President A. M. Palmer, and others Members of the profession and friends of the Fund are cordially invited to attend.

A. M. PALMER, President.
HARRISON GREY FISKE, Secretary.

MISS VIOLET BLACK

Leading Juvenile and Ingenues.

NERISSA, JESSICA, JULIET, LADY ANNE, PLAYER QUEEN, ALICA AUDLEY, PAULINE.

Miss Violet Black is pretty, piquant and vivacious, with sparkling eyes and a winning smile, and plays pleasantly a not very elaborate ingenue part.—Chicago Inter-Ocean.

Miss Violet Black, who played the wicked adventuress, was as wicked as could be desired.—Erie Herald

Miss Violet Black, as Belle Morton, was not excelled by any one on the stage. This young woman has played her parts intelligently and with good judgment. —Columbus Dispatch.

Miss Black is pretty and possessed of a petite figure, and made a splendid impression.—Evening News.

Mrs. Stubb in Kit, Chanfrau company.
LAURA CAMPBELL in Howard Taylor's INFATUATION.

FRANK LANDER.

Leading Juvenile.

ROMEO, CLAUDE MELNOTTE, CASSIO, LAERTES BASSANIO, ARMAND DUVAL, PYGMALION, ORLANDO, ETC.

As Cassio, Frank Lander testified to careful study, and deservedly won the favor of all.—Washington National Republican.

Mr. Frank Lander, as Laertes, lent a strong support to the star.—Norfolk Evening News.

Mr. Frank Lander, who assays the role of Lord Lionel, being an exceptionally fine actor.—Youngstown Sunday Telegram.

Mr. Lander made a vigorous and handsome Lionel.—Brockton Daily Enterprise.

Mr. Lander played the part of the recreant husband with considerable force —Chicago Herald.

PLANKINTON HOUSE,
MILWAUKEE, Wis., April 15, 1887.

To whom it may concern:

Mr. and Mrs. Lander are two of my prominent people. Mr. Lander was my leading juvenile man, and Miss Black played seconds to Miss Beaudet. Both are very fine in appearance. Mr Lander possesses a beautiful, rich voice, and is a young, handsome gentleman, who thoroughly knows his business, and can play anything from Romeo to a comedy Irish part. Miss Black (his wife) is equally talented. I can most conscientiously recommend them to any one. For a repertoire company they are simply a treasure. Yours truly,

DANIEL E BANDMANN.

PRINCE LIONEL, in JOAN OF ARC—Maude Banks' company.
JACOB M'CLOSKY in OCTOROON—Chanfrau Company.
JOHN TRAGENNA in George Hoey's AMERICAN GRIT.
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NOTICE!

ALLENTOWN, PA.

Change of Management

All managers who have secured dates at NEW MUSIC HALL are requested to renew the same with the undersigned from and after June 1, 1888.

A. S. GRIM, Manager,
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The Marshall Opera House, at Marshall, Mo.,

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GAIETY THEATRE, April 1, 1887.

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ALEXANDRE (Baritone).

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The Palace Theatre of the Pacific Slope!

WILL OPEN ABOUT OCTOBER 15, 1888.

This elegant Theatre, centrally located on the principal avenue of the city on the ground floor, and occupying a lot 110 feet wide by 218 feet deep, with open courts on all sides, and having twenty-one separate and independent exits; heished, decorated and furnished in the Oriental style, with twenty East Indian pagoda boxes. A large conservatory filled with exotic plants and flowering shrubs and fountains, adjourning foyer; stage 40x70 feet and 65 feet to gridiron. Scene-room, green room and twenty commodious well-furnished and ventilated dressing-rooms, complete outfit of scenery and stage machinery; lighted throughout by incandescent electric light and heated by steam; with a seating capacity of 2,000. This Theatre was designed by, and its construction and furnishing will be under the personal supervision of Mr. J. M. Wood, of Chicago, the well-known theatrical architect, and will be his masterpiece.

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EXTRA—SPECIAL NOTICE!

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Beginning from MONDAY, MAY 21, H. R. JACOBS, by special arrangement with Mr G. Amberg, and on account of the temporary closing of the

Third Ave. Theatre, for Extensive Alterations, to Reopen Aug. 13,

He will present all attractions at the Thalia Theatre, WHERE POPULAR PRICES PREDOMINATE.

MATINEES—Monday, Wednesday and Saturday.

Week of June 18 is open for a strong attraction, also entire months of July and August.
Open time also at Cleveland, June 4, 11, 18 and 25; Paterson, May 28-29-30, and Newark, June 4.
Want also strong attractions for Academy of Music, Chicago. Apply at once to

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